CURRENT NOTES

Volume 15
Issue 1
Sept/Oct 1995
$4.95 US
$6.50 Canada

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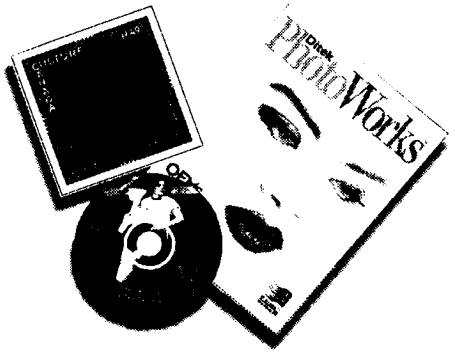

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CURRENT NOTES

Current Notes is published at least 6 times per year in Toronto, Canada. Subscriptions are available directly from your News Vendor or directly from Current Notes:
CN SUBSCRIPTIONS attn: R. Boardman
559 BIRCHMOUNT RD. #2
SCARBOROUGH, ON
CANADA M1K 1P8
Phone: 416-261-5997 or 416-752-2744 for further information.

Subscriptions:
U.S. Rates: $25/1 yr, $46/2 yr. (US Funds)
Canada: $35/1 yr, $65/2 yr. (Cdn Funds)
Foreign: $48/1 yr, $90/2 yr. (US funds)
Personal Check, Money Order, Bank Draft payable to Current Notes.
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Technical Questions, Help:
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Printing
The Printing House 1537 O'Connor Drive, East York ON, Canada M4B 2V7 (416)759–2219

Current Notes is produced entirely in Calamus SL, using an Atari Falcon 030 running at 32 Mhz, equipped with 14 meg RAM, and a Mega 8 ST (Turbo030/50 Mhz) with a 24" Moniterm. CN uses Licenced and Shareware/Freeware fonts. All Layouts are done in-house. Masters are produced at 600-1200 DPI by both HP Lasers and Imagesetters. Please call CN for further technical information.

Cover Design: 'FALLING LAUNCH' . . . by Howie. It's just Outline Art & 2 fonts.

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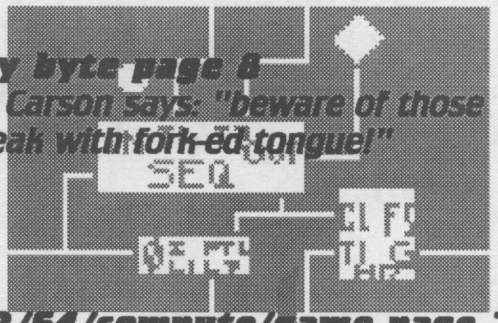

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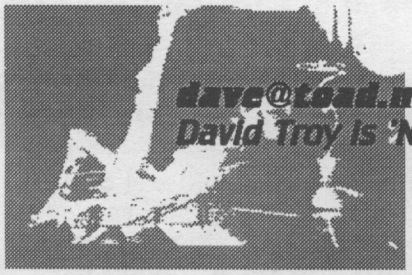

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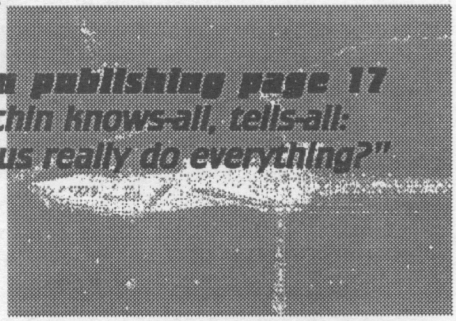

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"What's supposed to go here?"

"Greebles."

"What's a Greeble?"

"We're Greebles you dummy!"

"We ARE?? Oh my god! All this time I thought I was Jewish!"

"That's funny, you don't look Jewish."

opinion, sense, nonsense, political reality

FUTURES

robert boardman

Home Offices are all the rage . . . and there are good reasons and bad reasons to follow the trend. There are also deep, dark pitfalls. Read on . . .

Futures?! What exactly is that supposed to mean? What we conceive of as possible in the future greatly depends on where we think we are right now. Surely that idea is not new to you. Surely somebody else has told you already: the future depends on the present. Where are we going, where are we now?

One of the so-called trends for the future is the hom office. Apparently there are thousands of people whc have established themselves in careers based in their homes, and thousands of others who have establishe offices in their homes in order to work (or continue to work) for someone else.

This "trend" of working at home is not new. At least half of all working people have done it for thousands of years. At least half was even trained from infancy to accept the home office as their role, their lot in life. However, in the last ten years men have found it acceptable or even desirable to have a "home office." What women did for thousands of years – work at home – is now becoming fashionable. But work in the now fashionable home office does not usually include changing diapers, washing dishes or unplugging toilets. Have you ever thought of using your fax machine as an alternative to your iron? After all it runs hot and presses out thin flat bits of material. Is cleaning the heads on the cassette player you use to establish the right ambience for creative thinking at all equivalent to cleaning the floor to establish the right ambience after a two year old has NOT eaten breakfast?

What is a Home Office? Simply put, it is a place to do business located inside the home. Revenue Canada defines the home office as space in a home, one room at a minimum, used exclusively for business. According to the tax department, a corner of your bedroom which has a desk and a computer on it is not a home office. Exclusive Use is their watchword, and it should be yours too. Under this definition housewives and mothers never had home offices, they just worked at home.

"Exclusive Use" is an extremely important principle. You can establish your desk, or your desk area, put on it the machines you need for your office, even duplicate your desk at work (if that's why you have a home office). But unless you are the only one in the house during what you use as "working hours" you will not have the privacy or the confidentiality you need to conduct a business.

The second principle is "To Do Business." But even before establishing what kind of business one wishes to do at home, it is important to discuss "why" a home office.

Many people get involved in a home office at the request of their employer or in order to stay employed (or fully employed). Some set up an office at home in order to be more productive, to use their time more efficiently. For many people a home office is an answer to a combination of two or more of these reasons, or some other reasons I haven't mentioned.

In the past many companies have used the talents of independent or semi-independent sales representatives, who worked in territories at a distance from their supervisors. In the past these sales reps would phone in orders, customer needs and complaints and communicate with "head office" on a regular basis or as needed, once a day perhaps or once a week. Some companies made a practice of having the more local sales reps physically come in to the office weekly or monthly, and sent sales managers into the field to meet the more distant reps.

For the last several years, no sales rep who had a telepone line had to come into the office to communicate. Customer needs, questions, orders and complaints could easily be handled either by phone conversation or by fax. Fax has become the preferred

medium, mainly because it is much cheaper to communicate an idea or two, a sale or three in written form on the fax than enter into a conversation over a long distance line. With a computer and a modem, business can easily be done for months without either the sales rep or their supervisor hearing each other's voices. Fax machines and, to a lesser extent, modems, have made communication with the other side of the country as easy as (perhaps easier than) communication with the next office. (No news to readers of this column I am sure, but bear with me.)

This convenience, and the relative inexpensiveness of this equipment, has meant many people can keep jobs they like when they have to move across or even out of, the province or state where their employer is located. This technology has made it easier for women to keep working and raise families. For the technologically aware company and employee, pregnancy leave, which is now six months long, with its greatly reduced income for the woman concerned and greatly increased costs for the company, may become six weeks long, more like an extended vacation. No training costs for a replacement, no retraining for the returning employee, reduced costs for wages, increased income for the employee.

A home office can make keeping a job a reality in the midst of changing family circumstances: a move, a pregnancy, an illness. It also can make employees more productive. People can start work at a time which suits them best (within reason), work as long as they need to, take the breaks which are essential to promote good mental health and creativity, and do it all in a jogging suit instead of a hot and sticky wool suit. The commute from the breakfast table to the home office is very different from the one which starts in the suburbs (or further out) and ends at the elevator door by yor office. Fifteen years ago I used to drive 3 hours a day (20,000 miles a year) from home to work and back. I hope you can only imagine what that stress did to my body and my mind. Now I still could not do that particular job from home. Retail customers in stores demand retail sales people in stores in the flesh. But there are many positions which could be done with minimal physical presence in the office. For example, do you know, or even care, whether the person you called at Sears is in the store or sitting at home? Unlikely. You just want to place your order, or file a complaint or arrange for an exchange or whatever. In businesses where most or all of the contact between employee and customer is already over the phone, it makes little difference where the phone is located, in the office, in the kitchen, in the library.

The kinds of positions which are open to being converted to a home office setup are what we usually term "white collar" occupations, office jobs with certain criteria attached. Many "blue collar" jobs are not suitable for this transition. Jobs which involve assembly, jobs which require inputs (either material or personal) not available in a regular residence would, it seems, be excluded from the home office situation. However, even some jobs / professions which seem to demand face to face contact are potential candidates for a home office.

For example, traditional teaching methods, from the ancient Greeks to today, require the instructor to be in the same room as the learner. Many of you may have been in courses at college or university where the instruction was given throgh closed circuit television. I was in a first year university math class with about 1,000 other students. The lectures were given twice a day, three days a week, in three different rooms. The instructor was physically present in only one of those rooms once a day. The other sessions were either live broadcasts or taped broadcasts. Since then the technology has changed so much that I did a ten week undergraduate level course last summer, including assignments, completely over the Internet. As a reasonably computer literate person, I expect you are already aware of these changes.\par \par I hope we have got past the idea that the "home office" does not necessarily mean being self employed. Being self-employed is probably not the goal or the desired end result for many people who set up offices in their homes. There are many important benefits about being an employee which you may give up if you become self employed: sick pay, unemployment insurance, pension plans, medical and dental insurance, paid vacation, the camaraderie and contact with other people and other ideas, somebody who makes coffee worse than yours, etc. The home office can be a valuable way to keep earning an income (or two incomes or more) as an employee.\par \par Having discussed some of the reasons others might impose upon you, or your personal and family situation might impose on you, what about actively deciding to establish a home office by choice? What are the personal reasons and traits to pay attention to if you want to establish a business in your home? I have heard many people talk as if being self employed is the most desirable job to have. Do you really want you for a boss?

Often the decision to become self employed is a statement of reality: you can't find anyone to be your employer. You might be a recent graduate with no experience. Or perhaps you have too much experience, read not old enough to retire but too old to get hired. Or perhaps you are over qualified, or under qualified, or your job was declared redundant (you got laid off) or ... Whatever the reason you don't have a job, don't see a job in the immediate future, so you decide to make your own job. You know enough about something you think you can sell your services to others. Perhaps you have seen the ads in magazines and newspapers: use your home computer to make big money. Perhaps you have been doing something "on the side" for friends and relations and hope it can build into a business.

Two things I have learned from my years of being self employed and other employed. There can be great security in being other employed.

And ahere can be lot of satisfaction in being self employed. Which you prefer depends on the demands you and others place on you. There are a number of books available which contain tests for the would be independent entrepreneur. I suggest you take a trip to the closest public library (it being the most inexpensive source of books I know) and borrow or look over several of them carefully. They can help you look more critically and realistically at your strengths and weaknesses. If you just want to browse ask the librarian to point you in the direction of the 650s. Your public library almost certainly uses the Dewey Decimal System, and the business area starts runs from about 650 to 670 in the classification system. Check the catalogue for specific titles using terms like entrepreneur, and self-employed. See if the library has a book called *What Colour is Your Parachute?* in its catalogue. Copy down its call number and check in that neighbourhood for interesting material. Consider this library work startup research, if anybody asks or you need to justify it to yourself.

If you are setting out to establish a home office in order to have a home business you need as much guidance from professionals as you can get. That's where a public library can be a lot of help. Not only is it cheap to belong to, but it contains lots of reference material and books by experienced authors which are available to you. But don't throw away your common sense as you read. At least some of what you will read from one author will contradict what someone else wrote. Take what makes sense to you, and leave the rest for reevaluation another time. Remember that a one person business has almost all of the functions of a one thousand person business, but there's only one person to do all the jobs — and that's you.

For those who are thinking about becoming self employed here are some suggestions which might help ease the financial burden which comes when one switches from employee to entrepreneur. These hints may also give you more information about whether you really want to be self employed.

1) Consider selling your services and your training to someone other than your employer before you leave their employ. Be aware of and observe any legal restrictions which exist in your employment contract. You might think of them as restraint of trade, but they are the conditions of your employment. Don't steal your employer's present customers. Don't steal your employer's processes, patents, advertising campaigns, etc. In other words, you should be selling your skills and knowledge, not your employer's. However it is possible to find off-hours or contract work for someone other than your employer. You may find it even more profitable than your "day job." Many companies using computers hire people for specific projects. They don't care what time of day the project is done, just that it gets done by the deadline.

2) If you are not particularly nervous in public situations you might wish to explore teaching what you know in a continuing education (night school) programme with a local school board, college or university. Teaching is not only a valuable way for you to learn more about your own skills, it usually pays reasonably well. And it will give you contact with others who are interested in what you know. These contacts may be the most valuable part of the job as you change from employee to business owner. Companies who send or encourage their employees to courses about a particular subject area may be interested in hiring a trainer on contract. If you know spreadsheet programmes well enough to teach them, for example, you may find your business leans toward helping others learn how to use spreadsheets, as well as selling your services as an accountant or book keeper.

3) If you have a skill, sell that skill to people other than your employer. Perhaps you are particularly adept at dBase programming or desktop publishing or animation or MIDI. You probably already have developed contacts (i.e. know people) who could use someone with your skills. Use your skills to help one of them solve a problem and you will have made a valuable ally as you move towards business independence.

These ideas can be worked on without a home office. Not that I'm trying to talk you out of having one, but a home office is not the pot of gold at the end of the rainbow. A home office will cost money to set up. You won't have everything you need to establish a business at home unless you've done it once already. And it may turn out to be a source of friction between you and the rest of your family.

Before you decide that a home office is the answer to your financial and employment needs think hard about what you will be giving up (or have already given up) by becoming self employed. Do some work with paper and pencil, perhaps at the library or with an employment counsellor. What are your strengths, your weaknesses (for me: I love helping people learn, I hate calling strangers on the phone)? What skills do you have which you could sell to someone else? What resources will you need over the next two years as you work towards self employment and financial independence?

Next time we'll look at hardware for various configurations of home office. Send your questions, comments, rants, applause to: ***redfrog @io.org*** or to ***r.boardman @genie.com.*** If the volume is not too high I can respond to you individually.

Robert Boardman is currently the publisher of *Current Notes* and has been self employed and an employee (at the same time and at different times) for over twenty years. He is also a computer skills trainer and network administrator in Toronto.

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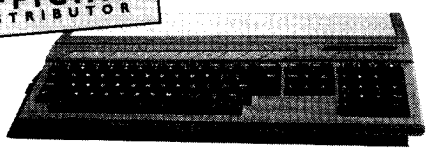

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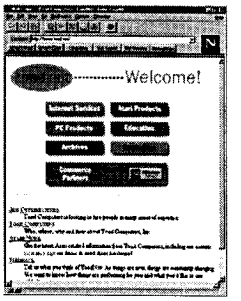

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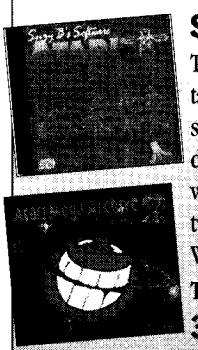

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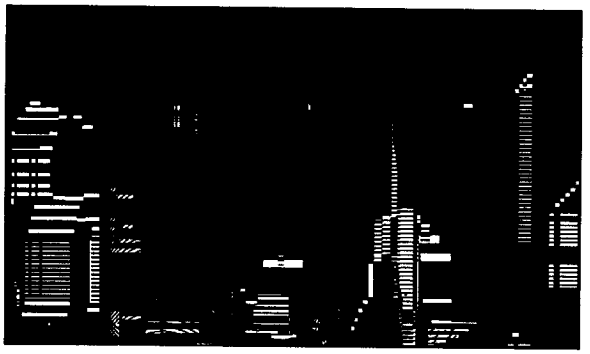

Lift-off approaches . . .

How do we separate genuine passion from the modern apogaic planes of our existence – those roiling hegiras of thrill and enthusiasm, which masquerade as passion and fundamental reason? Where have we lost a sense of definitive rationale – that which we may use to separate abiding passion from the artifices of corporate hegemony? And can we fight such power? Can we believe that such depradations have occured in the first place?

As we sit down in the cossetted environment of our craft, moving toward lift-off and revelation of knowledge, sense of purpose and goal, we think only of what we know now . . . what we will know soon. Rarely do we think of what we believed long ago (in our own existence). Rarely do we think of that which guided us through our formative years. It is a mistake to believe only in the future. It is a mistake to trust only in the vagaries of scientific realism. It is a mistake to rely on that which we do not understand.

As we move toward lift-off, chasms appear before us. The chasms cause initial panic. Then slowly we relax – those who create the chasms come to succour us and soothe our wounded spirits.

"It is not so bad," they say quietly. They tell us so in their ads. "We have much to be thankful for," they say . . . their voices rising excitedly.

"Let us ADVISE you," they cry joyously.

"Buy into our world, FORGET ABOUT YOUR LOUSY EXISTENCE," they scream insistently.

"Passion is POWER, POWER is MONEY!" they howl. "Without money you have no passion . . ."

As we move toward lift-off, watch a little more T.V.

As we move toward lift-off, spend a little more time on-line.

Observe with cold, unemotional eyes and ears. Say nothing. I guarantee you will be shocked. Something bad has happened, and we are all at the centre of it. 'It' is still somewhat undefinable, but it exists nonetheless. The best definition is really a metaphor of our development as the dominant species on this planet.

When we leave the tarmac, navigating toward the sun, gaining velocity for the ultimate journey, there are certain criteria for existence which we must inculcate into those whom we trust with our future. Passion must once again become passion. Mistrust must once again become mistrust. Rational thought must once again become the most clearly trenchant principle in our lives.

When we looked with wonder (as children) upon the unknown, we observed our own growth and maturation. We learned. We believed in magic. What we learn now (and what our children learn now), is far less magical and far more controlled. Magic has apparently been relegated to little boxes called Nintendo, Sega, Jaguar, 3DO, PSX (or just plain 'Open Me First!'). Where youth once gained political and social consciousness, it now imbibes saturation advertising.

Multimedia and T.V. and Radio and print journalism, are simply words describing a situation wherein any member of any corporation can speak directly to artificial passions that have been inserted deep into the common public psyche. Resistance is futile. You will be assimilated.

But we do not exist within the artificial confines of a screenplay or teleplay, our lines, exits and entrances marked by cues. Rather we exist as real beings in a real universe, though the passions we seem to be naturally expressing are most often reflections of the artificial and insubstantial issues with which the State has surrounded us. Even the remnants of our political and social conscience are retreating. We spend far more time talking about what once was, than what will be. The future is too bleak to contemplate.

Telecommunications are odd. Passions expressed revolve around Brand Name loyalties (as though the corporations which own the Brand Names have done something besides taking money; as though those corporations have ever showed any loyalty to those individuals who praise their products). It is becoming increasingly more difficult to let people understand the nature of their own quasi-substantive involvements.

"The Jag SUCKS!" stated one overzealous person (repeatedly).

Others chimed in . . .

"Oh yeah? DOES NOT . . .!"

"DOES TOO!"

"Sega Saturn SUCKS, man!"

"DOES NOT!"

"DOES TOO!"

No other opinions of substance are offered. Facts are alleged but not supported. There is no offsetting participation through the expression of opinions on other issues (those issues which truly affect our lives, that is). Too many of us have been duped into expressing our passions in terms that are based on what we own. It's a mistake. It is also a mantle we have been forced to wear. As we race toward lift-off, we're forced into a mire of rampant lunacy.

"The Jag SUCKS?" What the hell does that mean? "SUCKS?" It sounds disgusting. Filthy – like a denigration of character and essential purpose. Vile – as though anyone who would use the offending product, had bought into some collosal idiocy – as though the original choice was somehow related to blind stupidity. No one who speaks (or writes) the offending word, believes themselves bound or controlled by any corporate reality; most certainly not the corporate reality to which they accuse others of having fallen prey. We cannot erect cassions against technological progress, but we can certainly construct armor designed to protect us from the theft of our free will. The technique is simply explained, and the effort needed to implement the technique is onerous.

First, we must guard against advertising which masquerades as something it is not. The offenders are obvious: Infomercials, 'fact'–filled print ads, commercials which use the Rolling Stones as a club, and products which say one thing but do another. 'Ol Grandpa used to say that a good product or tool would find its way in the marketplace – the word would get around, the product would sell, and the inventor or manufacturer would earn a decent buck. What we have now is a situation wherein we're being forced to buy inferior products that we're forced into believing are good things. The idea now, is to make a product that can be sold effectively, rather than a product which effects sales because of its intrinsic quality.

Second, recognizing too many products are released onto the market in 'beta' form, we must periodically howl at manufacturers. In particular, the computer software industry must be told that endless rounds of bloated, space-hogging, RAM-sucking applications can't continue. Hard drive space is still too expensive and RAM is still artificially outrageous.

What a mess. How long can it go on?

LIFT–OFF!

We'd better not take off just yet. We've got a long way to go. We can have fun on the way, too – but only if we live with our own decisions, and not those which others insist on making for us.

Caveat Emptor

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WHAT??

A rhode island woman has successfully sued a GOLFCOURSE. SHE SUFFERED MINOR INJURY WHEN HER TEE SHOT SMACKED HER IN THE HEAD, AFTER BOUNCING OFF SOME RAILWAY TRACKS WHICH RAN ACROSS THE FAIRWAY. ON APPEAL, THE (FEMALE, GOLFER) JUDGE UPHELD THE LOWER COURT DECISION.

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Hello there – and welcome to the first edition of ***alt.info.everything***, bringing you the latest news of specific interest to the Atari community, and plenty of the latest news on computing and electronic issues in general. From time to time I'll also offer capsule reviews of CD-ROMs of interest, or of use to, the Atari community at large.

C-LAB INTRODUCES FALCON MK.1

German computer hardware manufacturer C-Lab has introduced a lower-priced version of their officially licensed Falcon clone. Called the Mk I, it's basically a version of the original Atari Falcon030 with the audio port enhancements found on the C-Lab Falcon Mk II; it is available in both 4 and 14 megabyte models with an optional 170 megabyte internal hard drive. Toad Computers will be carrying the Mk I and Mk II models for the US market, starting at $999 US for the base Mk I. It looks like C-Lab is VERY determined to capture and serve the market Atari abandoned earlier this year.

LENNARD LEAVES ATARI WORLD

After just four issues of the UK's newest Atari-oriented magazine ATARI WORLD, founding editor Vic Lennard has resigned due to failing health. Replacing him as editor will be Andrew Wright. Mr. Lennard has been a stalwart of the UK Atari community for years and had been strong in his magazine endeavors (both ST REVIEW and ATARI WORLD) to portray our choice of computers as more than just game machines. I do wish Mr. Lennard the best and hope he gets well soon. BTW, DO check out ATARI WORLD. It's an excellent technically oriented magazine for the serious Atarian.

MORE REASONS TO BUY A CD-ROM DRIVE

First, French games company ***Simarils*** has introduced the world's first dedicated game CD-ROMs for the Falcon! They're specially enhanced versions of their popular ***ISHAR III*** and ***ROBINSON'S REQUIEM*** graphic adventure games, which reportedly feature animated opening sequences and more detailed graphics. They're available for 379 Francs each, and can be had from Turtle Bay, 90 rue Massena, 69006 Lyon, France.

Dongleware has now released a CD-ROM version of their awesome puzzle game ***OXYD MAGNUM*** – the multi-platform CD includes PC, Macintosh and Atari versions of the game. No word on a North American distributor yet.

Ottawa-based ***Homa Systems House*** announced a new set of driver programs called ***ATARI CD MASTER,*** which will allow Atari users to utilize PC CD-ROM titles on their machines; features include search functions, pictures available in 2, 16, and 256 colour modes, up to four text windows and one picture window at a time, can be open. Among the CDs that will be supported will be ***TIME ALMANAC OF THE 1990s, UFO I, UFO II, SPACE MISSIONS, 1995 AUTO ALMANAC,*** and ***TOTAL BODY.*** Also offered up is ***AUDIO CD MASTER,*** which allows CD-ROM drive owners to play music CDs on their systems. Features include shuffle mode and choice of which tracks to play in what order. A four-pack of the drivers will cost $39.95 US; get in touch with them at Homa Systems House, P.O.BOX 52127, OTTAWA, ON K1N 5S0 TEL: (613) 722-0901 FAX: (613) 722-9061 or e-mail them at: aa414@freenet.carleton.ca.

Crawly Crypt BBS is set to unleash upon unsuspecting Atarians its third edition in their ***CRAWLY CRYPT COLLECTION*** series – these particular collections of ST/TT/Falcon PD/Shareware and related files represent excellent value for money.

NEW LIFE FOR THE PORTFOLIO

Got one of Atari's neat little Portfolio organizers? Looking for something new? There's a club in the Czech Republic that's intent on informing Portfolio users about just what's out there in new software and hardware. Among the things they offer: tape recorder backup for files and programs, new low-cost 128K RAM cards, 25 pin parallel interfaces, and the FolioDrive, a 3.5" battery powered floppy drive. Future

projects include a 512K internal upgrade board. If you're interested, get in touch with Portfolio Club at 252 45 posta ZVOLE, Czech Republic, or e-mail them at: sedlakj@pedf.cuni.cz

GET A LIFE, PEOPLE! DEPT Trekkers have been stunned by the announcement that one of the props used in all four of the STAR TREK series and the related movies - the Tricorder - has become reality. Vital Technologies Corporation, a company based in Canada, has introduced the Tricorder Mark 1, which does everything the "real" thing does including measurement of magnetic fields, temperature, and radiation levels. Produced with Paramount/Viacom's cooperation, the device even looks like the "real" thing, and will come with a comprehensive manual in CD-ROM format. Get in touch with them at trmark1@vitaltech.on.ca for more info. No confirmation that their next project will be a holographic doctor with a less-than-perfect bedside manner.

MEANWHILE, BACK IN SUNNYVALE Word has it that the Jaguar CD-ROM unit HAS actually been released on its August 24th date as promised, although only to selected media and reviewers as well as some pre-orders - but should be in general release as of September 11th. The CD-ROM unit will include 4 CD-ROMs as a pack-in, including BLUE LIGHTNING (the old Lynx favorite updated for 64-bit) and a demo of MYST - the unit also has its own light show programmed into ROM by Yak enthusiast Jeff Minter for psychadelic effects while playing audio CDs in the unit . . . and latebreaking news has it that Gary Tramiel has left Atari - more on this as concrete details come in.

NEW and NOTEWORTHY The North American Software Support Program offered by ***Dragon's Egg*** (Jeff Wisniewski). From their press release:

they offer the following services:

The North American Representative here in the United States and Canada for these programmers and their programs.

Always has the latest versions before anybody else does.

Acts as the collection point for any registrations and donations, thereby saving both time, money and postage to Europe. Not to mention those monetary conversion costs!.

Quick access to the keys that unlock the programs. This way you get full access to all the features.

Provides support and help for you in case you are having problems with any of these programs.

Will notify registered users of any updates, and will E-Mail them. If you do not have access to a modem, I also provide the updates via the U.S. Mail (you provide postage and a disk).

Will pass along any program suggestions and/or bug reports to the programmer.

Some of the programs represented are listed below. Note this is not all of the packages. Please contact Dragon's Egg for a complete list.

V1.41a ***Kivi QWK*** Reader Off-line QWK Reader $15.00

V3.30 ***GEM-Spooler*** Printer Spooler $30.00

V1.4a ***OCR*** Optical Character Recognition Donation

V0.94 ***HTML-Browser*** Read HTML files offline [ACC/PRG] Donation

V3.61 ***IdeaList*** Complete printer management [ACC/PRG] $20.00

V8.04 ***CD Archiver*** Music CD Database $15.00

V2.14 ***Profile*** Computer System Profiler/Checker $15.00

V1.14 ***Freedom*** Alternative File Selector $27.00

Please note that I usually can provide any type(s) of service that you want or require if it is not listed above.

I am always on the look-out for programs to add to my service. If there is a program that you would like to see added, contact me at the address(es) provided and I will see what I can do for you.

Any programmers that would like me to represent them, you can also contact me. Even if you are here in North America, I would be happy to provide my service to you.

If you do not have any of these programs and would like to try them out, they are available from the following places:

From Dragon's Egg. You cover the postage and costs.

On GEnie in the Atari ST Library

via anonymous ftp from:

atari.archive.umich.edu,

mirror.archive.umich.edu

or from the following Atari BBS's:

The Rebel BBS (214) 446-9733

The Aunt BBS (702) 435-0786

Xest BBS (616) 554-1679

AtariNet: 51:203/19.0, FidoNet: 1:228/108.0

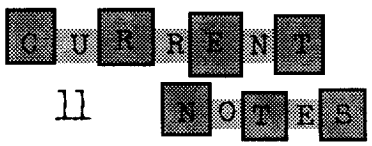
You can contact Jeff Wisniewski at the following places:

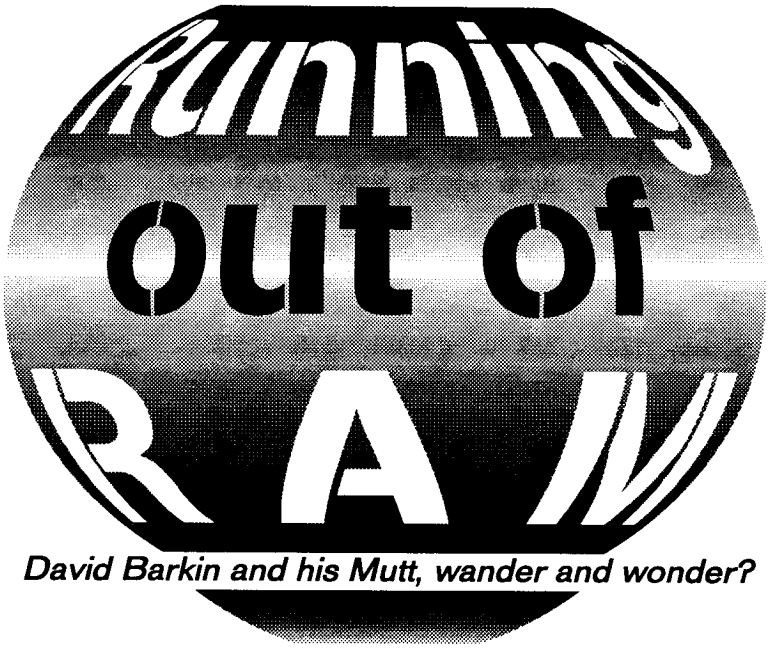
Via Internet E-Mail: jeffrey.wisniewski @microserver.com or dragons-egg@genie.com

or P.O. Box 1243 Newtown, PA 18940-0871

Well, that's enough for now. Remember, if you have an announcement of interest - a new product or updates of an old favorite, some news of technical importance, or something on the whimsical side, get in touch with me at either D.DREIBELBIS (GEnie address), d.dreibelbis@genie.geis.com or dan.dreibelbis@balmybeach.gryn.org

And remember - friends don't let friends buy WINDOWS '95 :)





David Barkin and his Mutt, wander and wonder?

This month, David takes a first, hard look at MagiCMac. We think he likes what he sees. Is it for everyone? Well, some of us for sure! You be the judge . . .

Greetings! This first article for the new *Current Notes* will be an introduction to a Mac program. Yes, the new bosses at Current Notes have made it very clear to me – Write or Die: ***"Either you write what we tell you to, or no more cushy glamourous job of magazine columnist. No more meeting beautiful women at parties and introducing yourself as a big time writer."*** It must be the German influence in the new software we've been getting. Now, instructions mysteriously appear on my monitor mixed in with occasional words like "verboten" or "achtung." No more easy going Joe Waters with his quiet encouragement – No, it's produce or perish.

This Mac program does some strange things to a Mac. For one thing it turns the Mac into an Atari computer. Now _that's_ odd. The authors refuse to call this program an emulator. "NO IT'S A MAC PROGRAM!!! IT IS NOT AN EMULATOR!!!" Just a bit emphatic about calling it a program. They're probably right, but anyone (and that includes me) who wants to call it an emulator, feel free. It's called *MagiCMac* and it's written by a company in Germany called Applications Systems Heidelberg.

These articles will not be a review of MagiCMac. What's to review? MagiCMac, the Mac program, is a utility program for the Mac. With a street price of around $220US, it's a very expensive utility program – or – considering what it's capable of, a very cheap Emulator. You run the program, it grabs a user specified amount of Mac memory – up to 16 megs in this incarnation – and then runs a modified version of the Atari Operating System (OS). The OS is the program that runs automatically when you turn on your computer. It allows you to communicate with the huge calculator we call our computer. Apparently it is possible for the OS of one computer to run as a program on a different machine that has the same hardware processor. In this case any Macintosh with a Motorola 68030 or 040 series of chips. I shouldn't use the word "apparently," because the concept works. I wouldn't have believed it except I now own a 68040 portable Atari, that runs Mac programs when I'm not looking. Well, maybe this article *is* a review. I want to describe what I'm doing with my new portable, but I guess I have to explain what this is all about.

I subscribe to a number of European Atari Magazines. The announcement of MagiCMac more or less coincided with the demise of Atari's Computer Division. MagiCMac was a refreshing breath of good news in a world gone suddenly cold. Even so, I was more inspired by reading the news of the Atari clones: the GE-Soft Eagle, the C-Lab MK series, all new 'Atari' machines. After all, my attitude toward Emulators was that they would be useful if I was forced to change platforms – at least I could take the results of my work with me. But Emulators are slow clumsy beasts, fraught with problems: programs don't crash – instead, the computer bursts into flames and explodes; Word Processors run at the speed of full-fledged CAD programs, taking all day to scroll through a page of text. Not so with this Mac Program however. TOS/GEM programs not only run faster than on my native Atari computer, they run faster than equivalent Mac programs on the same machine!

Talk about bizarre behavior! Imagine running Photoshop on the Mac, switching to the Atari side, (yes, you can switch back and forth), running *Das Repro CD* (formerly Retouche, the Atari equivalent of Photoshop), then loading identical images into both programs. Well I've done this and it's mind boggling comparing the way these two applications handle identical files.

I should pause with the disclaimer that I am no expert on the Macintosh computer. I did approach this learning situation in an almost coherent way. After purchasing my Mac, I held off for a full week before loading in MagiCMac. This forced me to learn the Mac operating system, which is now called System 7.5.1. MagiCMac will run on any system higher then System 6. I know it runs on 7.1, 7.2, 7.5 and my present 7.5.1. I know that because my Mac came with the first and I spent the first week upgrading to newer Systems as I went along.

I will now add some other disclaimers. I am an Atari nerd. I love my Atari and I KNOW IT'S THE BEST SYSTEM! Of course, deep down inside, a little voice kept saying: "Mac is better. You're a fanatic and will go straight to computer hell. Wise up Barkin – there are other computers." This little voice was wrong. There are indeed many advantages to a Mac. I've run IBM compatible and I've never taken that platform seriously; but the Mac – that's supposed to be a real computer. Now I've worked on Macs before (although I never actually learned the OS), and I have used *Photoshop* and *Quark Express.* Those are the two premier Image Processing and Desktop Publishing programs respectively, in the Mac world. On a 68040 Mac running at 66 Mhz, Quark runs about 20 percent faster than *Calamus* and Photoshop about 20 percent slower than DAs Repro. They should run about four times as fast, but I always figured that since I didn't know what was going on, my judgement was inaccurate. Now, armed with the TRUTH, I'm not only making judgments, I'm selling them. I'm also spewing them out all over the landscape. You readers are among my first victims.

Since I've already tossed in my mandatory disclaimers it's now time for some

warnings. There are numerous Program compatibility problems with MagiCMac. Some of these problems will be addressed in future versions of the programs, some will never be addressed. WordPerfect™, my beloved word processor will not run on MagiCMac. Since this program is no longer supported by the WordPerfect Corporation, I should forget about it ever working. There are probably a host of such programs. The authors of MagiCMac wrote their programs to be compatible with Atari programs that followed the programming rules of Atari. Traditionally, if a hot-shot programmer found a way to cheat on these rules, the program might very well have run on an Atari, but gotten lost on the next revision of the Atari OS (and definitely fallen down on something like MagiCMac). For example, WordPerfect™ requires ST High to run. Macs run at 640 x 480 and while they can be set to run in two shades of gray, they don't normally run at 640 x 400, which is ST High. Even so, I had hopes. MagiCMac at the moment allows the user to select between 4 different screen resolutions, 640 x 480 mono, 16 color or 256 color. There is also an ST High emulator for such programs as WordPerfect™; too bad WordPerfect™ doesn't run. Other sticky programs do.

Another consideration is printing your work. Since Atari printer drivers are meant to access the parallel printer port and Mac programs print via a special high speed serial port this requires a work around. There is a Mac program called Power Print which allows Mac users who own parallel printers to access them. Atari programs can take advantage of this and print, at a slow speed, by using this program. There are also updates promised to many existing Atari programs to directly access the Mac printing routines. My own solution is quite different - more on this later.

You are by now asking just what programs do run and how well. You're not going to get a complete list from me. If a program is that important to you, I suggest calling the two companies that distribute the program. Computer Direct, the North American distributor and Toad Computers, the U.S. distributor. I can only provide a list of programs that friends and I have tried. Here goes:

Calamus SL runs rock solid in both 2 color and 256 color mode. In 16 color mode it's useless. Since all Macs being sold today can operate in at least 2 color and 256 color mode, don't worry about the problems with Calamus in 16 colors. The only real problems I encountered are that Speedline, the Auto tracing module, which converts regular bit image files to vector files, will immediately crash the program. The new Photo FX module, which acts to apply photographic filters to various kinds of image files, will occasionally not run and occasionally crash the machine. These problems occasionally occur with this module on my Atari too. The fix is to create a new document, load in the image to be processed, run the module and use the Calamus clip board to transfer the result to the target document. All the other modules run flawlessly. It may be an illusion, but the entire program seems more solid on the Mac than on my TT.

My friends tell me that *Pagestream* runs rock solid.

Arabesque Professional runs in 2 color mode and is solid. It also runs in the special emulator mode. The same can be said about *MVG* the Mono paint program. These are both excellent programs. *Invision* will also run in 256 color mode as well as mono. I am referring to Invision 1.x. I haven't run the newer version.

DAs Repro CD & DAs Picture: Both of these programs run rock solid. This was very important to me, with my bent for Image Processing. A real surprise was that DAs Repro actually runs better on the Mac than on my Atari. The program was originally written to run only with the German Matrix graphics card and while it has been upgraded to work with other cards, the guidelines that show you where you are drawing when you're working in "line" mode, are simply not visible on the Atari. On the Mac these guidelines are quite distinct. DAs Repro is one of the outstanding ST programs and it's a great pleasure to be able to use it, and at increased speed.

ProText, probably the most powerful Atari Word Processor runs perfectly, as does *Marcel.*

PixArt: this new paint program runs quite well, though occasionally, for no reason I can comprehend, it crashes. Another problem with PixArt is that in two color mode, multi-color images are dithered in such a way that it's impossible to really see what you're working on. This is not a problem in 256 colors.

Metamorphosis, the relatively new program which allows combining two different images into a composite (a morph), runs perfectly. Indeed, the morph of my brother and my dog makes a very handsome addition to the family album.

Outline Art 3 runs flawlessly, with the minor exception of occasional sticky mouse clicks. This means I sometimes have to click harder then would be expected. I've never understood why some programs demand harder mouse clicks. This should not be considered a problem - hey, I'm letting you know when there's a _real_ problem! This program runs great.

ImageCopy 3.5 and 4.0 both run superbly; very useful for converting images between Atari programs, and between Mac programs and the Atari.

Another important application which runs flawlessly is *Migraph's OCR* program. I've run it in 2 and 256 color mode and there are no glitches whatsoever. For those people who are handed large baskets of paper and told by computer illiterates: "oh by the way, put these into your computer when you have a moment," Migraph OCR is a life-saver (and has saved me a few moments!). It's also as good as any OCR program on the Mac, but runs a heck of a lot faster and is half the price.

MultiDesk runs without problems. I won't list accessory programs that run, quite a few do and quite a few don't. My load of ZIP and LZH Archiver Shells all run. *Stalker* runs fine as well as some other telecommunication programs. *Flash* and *Aladdin* do not work, although since Flash is still supported we might get a working update. There may also be a third party fix for Aladdin. Quite a few of my text converters work, including Word Perfect Switch.

Other programs which have been reliably reported, although untested by me, include: *Avant Vektor, AtariWorks, Studio Convert, That's Write 3, Papyrus Gold, STeno, Fonty* and *STraightFax.* Other programs run with some features disabled. As far as I'm concerned either a program runs or it doesn't, so I won't report on these. DAs Repro and DAs Picture both require RIGHT SHIFT support. RIGHT SHIFT is only supported by the Apple Extended or Design Keyboard. At the moment there is no MagiCMac key equivalents for these keys - You need an Extended Keyboard. This is such a minor glitch, and it will no doubt be corrected.

What about programs that don't run? Before I get into this list, let me pause and say that this is MagiCMac 1.04. In

other words, a first release. Some of the programs which don't run might run in the future, one can only hope (and Application System's track record is beyond reproach). Aside from that, there is money to be made by them, if not by me, with MagiCMac and I have no doubt it will get better and better.

Before listing the incompatible programs, let me put in a bad word about the manuals. The one that comes with MagiCMac is awful. System Solutions, the English language distributor of the

MagiCMac at the moment allows the user to select between 4 different screen resolutions, 640 x 480 mono, 16 color or 256 color.

program, warns that the manual is preliminary and a final one will be distributed at no charge. In a telephone conversation about this, they promised a fairly quick solution. I assume this means less than a year from now. To be fair, users will find this manual adequate – with one large, gaping hole: since the Mac and Atari keyboards are quite different, some of the Atari keys are actuated by multiple key strokes. For example "INSERT" is activated by hitting the Apple "COMMAND" key plus 'e'. None of these key equivalents are listed in the manual. There is a piece of text which tells the user to 'look at the diagram below'. Of course, there is no diagram below. Check with the distributors for a full list of these keys. Support is also available on GEnie in Category 2, topic 55. Chris Krowchuk of Computer Direct is there, constantly fielding questions about MagiCMac.

TouchUp was big on my list of disappointments. I like this mono paint program and I'll keep my fingers crossed. Word Perfect doesn't work. There are better word processors, but I like Word Perfect and will miss it. *DAs Vector Professional,* one of the best vector programs there is, doesn't work. The program runs, but try importing or saving a file and blammo, you're looking at the Mac side of your machine. Digital Arts, the authors of this program, have promised a fix. *Studio Photo,* the excellent, and very powerful Image Processing program will not run.

Midi is not supported by this version of MagiCMac. I don't know if the programs will run, but you're certainly not going to hear anything. None of the programs which access your math co-processor run. These include *Convector Professional* and the *Speedline Module* of Calamus. The manual of MagiCMac warns the user about this. Future versions of MagiCMac may address this shortcoming.

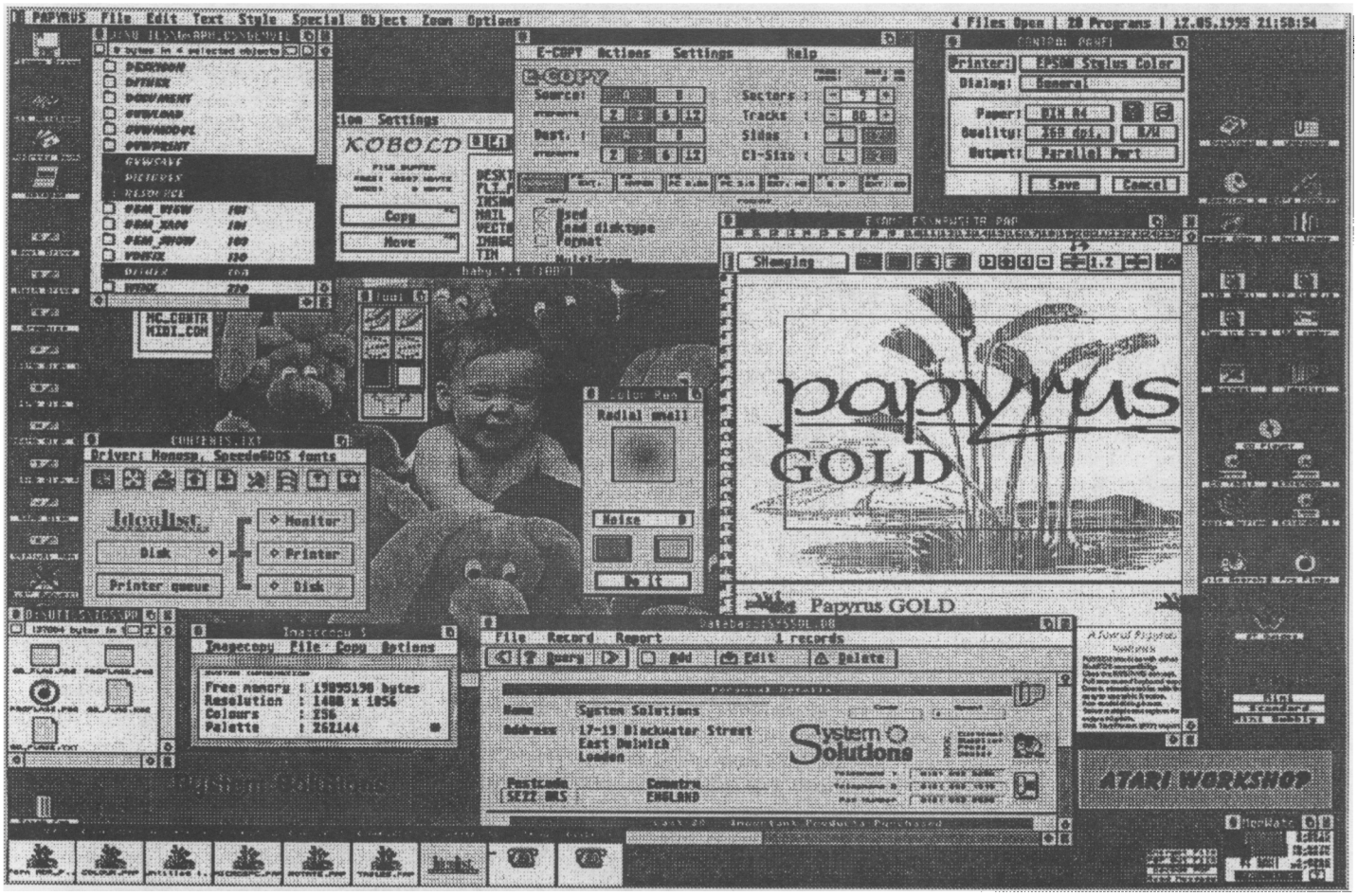
Other programs which don't run include *Apex Media* and any other Falcon specific program. I don't own a Falcon and I've envied them the use of Apex Media. I have my hopes that MagiCMac will someday be able to run these programs. *INSHAPE* doesn't work, probably because it needs to access the math co-processor. Another group of programs which won't run are Disk Editors of all shapes and sizes. If programs could actually think, which from time to time I fantasize they actually do, what does *Diamond Edge* think when it runs on MagiCMac? Diamond Edge will actually load, it sits there happily awaiting a user command. "Ok," I say, "check Drive D." I visualize the program having the equivalent of a stroke as it tries to investigate this very, very strange Atari. In other words, it doesn't work. Neither will ICD's fine group of *Hard Disk Utilities.* Did I really expect that they would? As you can see, the list of programs which run and programs which won't are both very impressive. But the programs which run are generally speaking the most important. Considering that this is the first version of MagiCMac, it becomes even more impressive.

Before giving my conclusions I will make another pause and discuss some of the oddities of working in the MagiCMac environment. When an Atari disk is placed into your Mac computer, the Mac considers this an unformatted disk and by gosh it tells you so. The odd part of this little story is that if you're in the Atari side of the computer, the floppy is recognized as an Atari disk and there is no problem at all. Well actually there is a problem. MagiC has no trouble with double or high density disks as long as they are formatted in a standard manner; no extra tracks or sectors allowed. Nor can you format a disk while running in MagiC. None of these are heart rending problems. For one thing the new Macs can read, write and format standard PC disks and TOS/GEM, either in MagiCMac or on an ST, has no problems with the DOS disk format. In other words a Mac armed with MagiCMac can read and write to Atari, Mac and PC disks! What is more, you can read Mac disks while in the Atari environment. Brothers and Sisters, once again I can only say this is very bizarre.

What about Syquests and other removable media? No problem at all. Actually there is a problem, but it's not a problem with MagiCMac. The Hard Disk software that comes with your shiny new Mac has a hard time mounting and recognizing SCSI devices. Most of the time it does, but the software is easily confused. In fact I had less trouble recognizing Syquests while in MagiCMac then I did in the Mac. I solved this by buying the Mac program Drive 7 by Casablanca Software. Another alternative is Hard Disk Tool Kit. Whether or not you ever intend to purchase MagiCMac, but do intend to purchase a Mac , you must get one of these two programs. It is this easy disk compatibility which I use to print documents. This means that if I have a document to print, I put it on a floppy or a syquest and bring it over to my desktop machine and print from there.

Another confusing aspect of reading disks is a reflection of the two operating systems. When I first opened my Mac-formatted Syquest to access some TIF files for processing in DAs Repro, the files appeared in the directory, but when I tried to access them I received the message "nobody home." Actually it said something else, but that's the gist of it. What does this mean? The Mac OS doesn't use extensions to recognize files. The file format is embedded in the file itself, thus when saving a file on the Mac side of my computer it might very well be given the name "Daves dog Tiff." When I look at the disk in the Atari side this file will show up as "DAVEDOGT.IFF." The modified Atari OS shakes it's head and says: "Look, I do the best I can, but the file you want ain't there." The solution is, that when naming files on the Mac side, you follow the Atari naming system. If that is done (all caps, three letter extension) the file will be recognized without any trouble. This is an important point to remember. On the other hand, as pointed out, you can give any Atari name to a file and the corresponding Mac program will have no trouble using it. In short these two machines actually compliment each other quite well.

One cute little trick I use (and no doubt, more sophisticated people than I have come up with better ones), is to take advantage of MagiCMac's hard drive creation system. MagiCMac allows the creation of virtual hard disk partitions. In



the configuration start up of the program (or at any other time for that matter), you specify which Mac folder will be an Atari Hard Drive partition. Sounds weird? Well it works. To the Atari you have a logical partition named DRIVE C, to the Mac it's just another folder. Well, what I did was create a folder on the Mac Side called 'Graphics', and on the Atari side a partition called 'DRIVE G'. They are actually the same folder. When I download images from my digital camera, they go into the folder called 'Graphics'. When I run DAs Repro it looks to the logical partition 'DRIVE G'. This takes a bit of getting used to, but the point is that once again, these two computers directly compliment each other.

By the time you read this there will be available a special version of NVDI which will allow access to many more color modes, including true color. Of course your Mac has to support these modes for NVDI to do you any good. There is already a special version of Calamus for MagiCMac which gives direct access to Mac printers. All the new Atari software written will have to take MagiCMac into consideration and considering how many old Atari programs already run under MagiCMac, this will not be a problem for developers.

So much for my introduction to MagiCMac. It's sort of like the manual: nice but incomplete. What about this-here Mac computer? I've learned a number of things. System 7 has a whole bunch of bells and whistles that I can happily live without. Just about everything that makes System 7 functional, actually consists of RAM hogging software. In other words booting my computer eats two megs of my fanatically hoarded memory. These AUTO programs are referred to in Mac terminology as 'Extensions'. Everything is an extension. Just about every program you purchase comes equipped with its own memory hogging extension. Sometimes, like AUTO programs, these extensions conflict with one another and give your machine a hard time. With the Atari you whine and snivel and disable your four or five AUTO programs and reinstall them one at a time until you locate the problem. Such is not the case with the Mac, where you might have twenty, thirty or more extensions; Instead of whining, you scream and curse and practice your literacy for that future great book of cerebral realism. There is even a Mac program out there called (I believe), 'Conflict Catcher', to handle these very problems.

Unlike the Atari OS, there is no limit to how many Desk Accessories you can load into memory. Thus, no one thought of developing a program like Multi-Desk. Multi-Desk eats a certain amount of your RAM and then you are free to load any Accessory without further memory loss. Not so with the Mac, where each and every DA wants its own memory. To be fair System 7 handles multi-tasking while the Atari OS does not. Of course, programs like MagiCMac are multitasking by themselves, so this advantage is academic. MagiCMac is sold with its own desktop program. This program, called EASE, compliments the multitasking capabilities of the Emulator. Overall the bells and whistles associated with System 7 are no compensation for a fifty percent drop in speed. System 7 slows things down. My TT compares quite favorably

with any 68040 Mac. Compared to the higher end Mac's its only a bit slower. The final proof of course, is that when the Mac runs MagiCMac, the Atari software runs so much faster, not just faster than on my TT . . . but much faster than equivalent Mac programs!

All this leaves me pleased as all get–out to have an Atari. In fact I'm quite prepared to go into hock to acquire an Eagle as my next desktop machine. I'm equally pleased to have this wonderful portable Atari which gives me access to all those great Mac gadgets, and yes programs, that are not available on the Atari. My advice to Atari fanatics like myself is: Keep your Atari, go out and get a portable. Keeping in mind that MagiCmac requires a minimum of 8 megs of memory, and a Mac without 8 Megs of memory is more or less a large paperweight.

Which portable? ***The Powerbook 150*** is driven by a 68030 chip running at 33 Mhz. It has no external video. In other words its four levels of gray and nine inch screen are all you have. MagiCMac can't even access the four levels of gray, so you can only use this machine in monochrome. There is no connection for an external mouse or keyboard. The ADB port is unavailable for this machine. It does allow the connection of SCSI devices and it does have a serial printer port. Since you can't connect an external mouse and since Mac's assume a one button mouse, you must use a key equivalent to simulate right mouse clicks. My first Mac was a 150 and I quickly got used to this limitation. Finally, this machine uses a built–in trackball, which works quite well. Although I rapidly traded this machine in for a Powerbook 520C, I would have been pleased with it. For one thing you can get an 8 Meg machine for under $1200 and that's certainly a consideration. A last note is that unlike all the other current Powerbook's, this machine is not upgradable to the Power PC chip.

The ***Powerbook 520*** is similar to my 520C with the exception that instead of a maximum of 250 colors, it has a maximum of 16 levels of gray. It has the same cut down version of the 68040 processor, called the 68LC040, which runs at 25 Mhz. This chip has no Math Co– Processor and it's Motorola's answer to the brain dead SX chip sold by Intel. The 520C runs my software roughly 50 percent faster then my TT. This is a deceiving statement because according to GEM Bench, the Atari system checker, the results are more like twice as fast. but such is not actually the case. It probably is that fast in monochrome mode, but in 256 color mode, things slow down a bit. Of course the 520 doesn't have 256 colors. It only has 16 and quite a few Atari programs run in either monochrome or 256 colors and really don't run in 16 color mode. Making a long article a touch shorter – don't get the 520. Settle for either the 150 or go for the 520C. The 520C with 8 megs of Ram and a 160 Meg Hard Drive will run around $2100.

The next step up the Mac portable ladder are the ***540*** and ***540C*** computers. These correspond exactly with the 520 and 520C with the two differences of a faster 68040 chip (33 Mhz) and for the 540C, 32,000 colors. Also quite a bit more money. Something like $3200 for a 540C with 8 Megs of memory. Still, by the time you read this, Apple will have released their new Power PC Powerbooks and the price of the existing machines should drop like stones. There is also the Powerbook 280C. This is a portable designed to plug into a desktop docking system. By itself it has no floppy. It's really meant as a sort of portable desktop machine. Unless you're totally committed to switching over to Mac, it really doesn't make any sense.

A word about mice and 'trackpads' should be mentioned here. As noted above, the Powerbook 150 comes with a trackball and right mouse clicks are simulated by holding down the Apple "Command" key while clicking the mouse. It took me a day to get used to this and I found it very practical, The higher end Powerbook's all come with something called a 'Trackpad', which can also be purchased separately by those people who want them. I think they're awful. You move your finger around a two or, depending on the model, three inch square surface and the cursor follows your finger movement. Some people like this gadget. After two months of use, I don't. Once again to simulate a right mouse click, you hold down the "command" key while clicking.

MagiCMac does support two button mice, although not all brands will work. I recommend anything by a company called Kensington. I purchased their two button Turbo Mouse, which is actually a trackball and it performs superbly. The software for this gadget was out of date for my present version of the Mac OS. I called Kensington and within three days they sent me new software and a new manual. Aside from the hardware working flawlessly, the software provides incredible control over cursor movement. They also make regular mice which will work with MagiCMac. I chose a Trackball because when you're sitting in the middle of a forest it's difficult to set up a mouse.

At any rate, no matter what happens – Atari lives, even if embedded in a Mac computer. At the moment the Power PC version of MagiCMac is in the last stages of testing and should be released by this fall. I on the other hand will acquire one of these new Atari clones. My experience with Mac has been refreshing for my consciousness. Atari has a better OS and some of the Atari programs are better then their Mac equivalents, and all of them are faster – much faster. This is all very, very exciting.

Next issue I will discuss some of my new Mac toys and how they've complimented my existing Atari power. After buying a nice little portable bag, which is filled with everything I could possibly need, I've hit the road with my portable Image Processing, Desktop Publishing Studio. It is making for some nice stories. Until then . . .

Companies mentioned:

Applications Systems
Heidelberg Software GmbH
Postfach 102646 D–69016
Heidelberg
Tel: 06221 – 300002

Systems Solutions
17–19 Blackwater Street
London SE22 8RS
Tel: 0181 693–1919

Computer Direct
10338–59 Ave.
Edmonton, AB Canada T6H 1E6
Info: 403–496–2488
Orders: 800–547–920

TOAD Computers
570 Governor Ritchie Highway
Severna Park, MD 21146
Info: 410–544–6943
Orders: 800–448–TOAD

Nathan fixes aaaaaaall our problems . . .

Potechin ON Publishing

nathan potechin

Nathan gives us a History lesson, a DTP lesson, and a Graphics lesson. He evens asks for your comments, at the end . . .

November 1987 provided my first introduction to Calamus. I clearly remember being handed a disk on the Friday before Comdex (one of the massive international computer shows held in Las Vegas or Chicago) and being told, "Congratulations, Nathan, you are demonstrating Calamus in the Atari booth at Comdex on Monday. You leave tomorrow!" I could not help thinking that I did not have much time, 'but what the heck' I thought, 'let's see what we have here'.

What I had was version 1.26 of Calamus, entirely in German, and unfinished.

Over the course of the next two days I spent a couple of dozen hours learning the program. I had no choice but to point and click on everything and observe what would happen. What fun! I was told a few of its strengths but that was about it. Three thousand miles from home I met Atari staff from Sunnyvale for the very first time, installed Calamus on a brand new Mega 4ST and started demonstrating the program. The rest is history.

It has not always been a smooth road but it has certainly given me many memories and experiences. I have shown Calamus at trade shows across much of Canada and the United States. I have gone on Dog and Pony Shows with Atari and assisted them in opening up new dealers. I still remember meeting Sheldon Winick of Computer Studio for the very first time, before he signed up as a dealer. I like to think I had some influence on his decision to continue and hope that by now he has forgiven me!

At shows, I was always the one demonstrating professional desktop publishing (Calamus), and computer aided design and drafting solutions (DynaCADD), on an Atari computer. What nerve! We even had the Lotus 1-2-3 compatible spreadsheet program 'VIP Professional' all those years ago. I do not remember how many times I said, "Yes, Atari really does have a computer, sir. No sir, this is not a mock-up. No, there is not a DOS-clone under the table attached by a ribbon cable, really. Yes sir, it plays games, too."

I have stories I could share about the old days selling desktop publishing on the Atari platform. I worked with a long succession of Atari middle and upper management, including the Tramiels. Those days are behind me now but if you want to hear some of the old stories, write in to the Current Notes Editor and let him know.

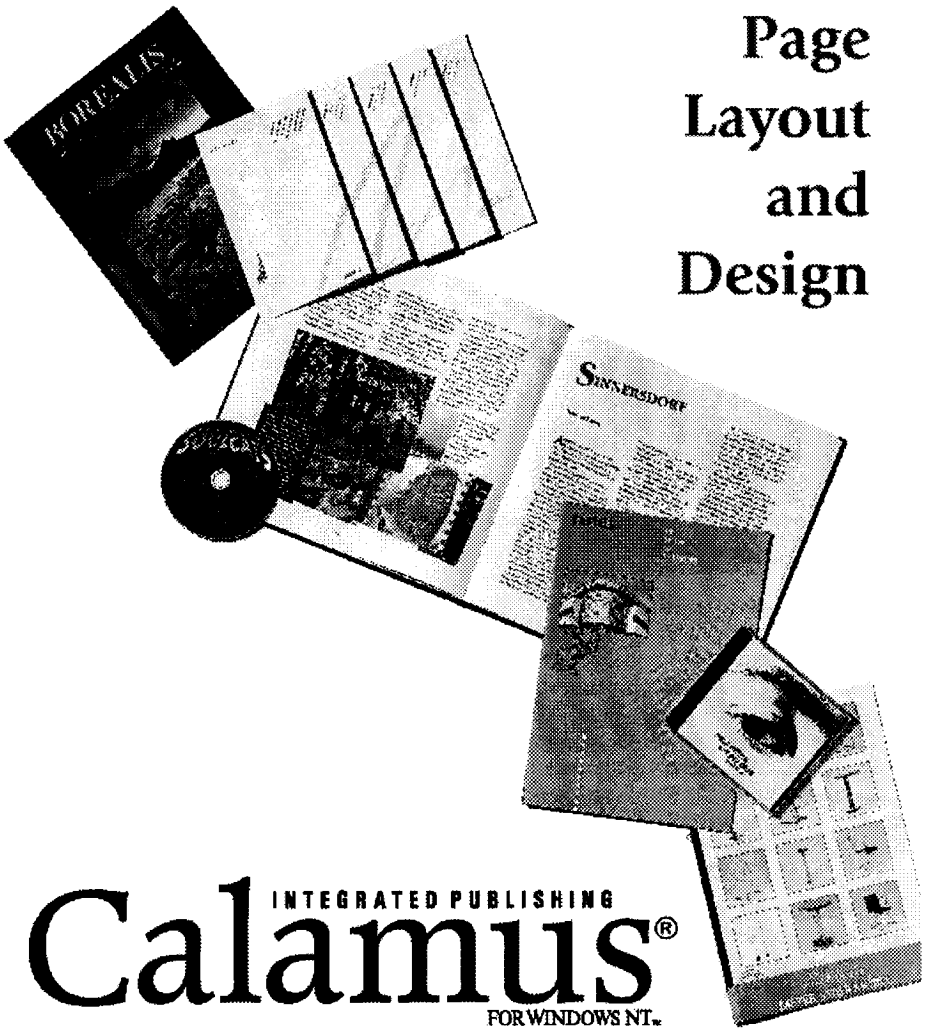
It has been a couple of years since Atari got out of the computer business and back into mass marketing. I am still using an Atari computer most of my day but when I am not, I use an NT workstation running at 150 MHz that fills the rest of my DTP and computer needs. Meanwhile, we (at DMC Publishing) are still here supporting and updating our Atari version of Calamus SL, based on the demands of a solid customer base. Calamus has come a long way since version 1.26. Over one thousand features have been added since that time. It is now the Autumn of '95, and times are still changing. Last month for instance, we produced and released the CD version of Calamus running under the Microsoft Windows NT, 32 bit operating system! We even started shipping a MagiCMac version of our product for those that are moving to the Mac. Next month we will be releasing a 32 bit, Windows 95 version of Calamus, since Microsoft seems determined to get Windows 95 on a hundred million computers, and is spending hundreds of millions of dollars to do it - what a concept! The DMC customer update notice announcing the August '95 version of Calamus SL (as well as some new modules and new features!), was mailed out a few weeks ago. If you haven't received your copy of the announcement, please contact our office.

I have rambled enough. We are here to talk desktop publishing with Calamus.

Not too long ago I had to create a slide and sleeve for the 'Calamus Windows NT' packaging. We had to come up with a design concept that would speak for itself. After days of designing and throwing out sketches, our look finally started taking form. The basis of the design was a 24 bit TIFF file made from a series of photographs taken by an associate of DMC in Germany. It contained a selection of artwork created using Calamus. I have enclosed a monochrome version of it here for you so that you can see that it showed a representation of work done using Calamus.

We then used variations of the same artwork throughout the panels on the sleeve. The front panel had the examples along with the explanation 'Page Layout and Design', while the bottom had a strong black statement 'Calamus Integrated Publishing for Windows NT'. To

Page Layout and Design



get our message across we combined elements with examples and explanations of the work, along with our product name. This package also contained the professional, Calamus desktop publishing application for Windows NT of course!

You will also notice that we took a risk, using some examples with non-English text – we never hide the fact our product is used internationally. The CD was shipped with four different language versions on it, allowing customers to choose the one best suited to their needs.

We used more examples on the sides and back panels with a few of the main program features highlighted. The sleeve was designed and prepared in Calamus, then output to our Ultre Setter at 2000 dpi, directly to film, right reading, emulsion down. The film went to the printer. The sleeve was complete.

Now we needed a slide. Part of the material we required was a press kit and no press kit is complete without a color slide. We decided in the interests of continuity to create a slide of the box sleeve itself. There were two choices: we could hire a proper photographic studio and have professional shots taken of the box and sleeve with the proper lighting or, we could create a 24 bit TIFF of the front cover of the sleeve and export it as a file . . . which we did. That file was taken to a color studio and converted to a 35 mm slide. The result was clear and quite extraordinary, a perfect match for the sleeve of the box. This is something that could come in handy for some of you, so I am going to explain the process exactly.

First, call the color house and ask them what physical size they require to produce a color slide. Then take the number of pixels divided by the selected resolution to determine your correct page size. In my particular case the correct size was 3000 x 2000 pixels, divided by 300 dpi to determine that a page size of 10" x 6.6" was required. I created the size and loaded my SLEEVE.CDK. Then I removed everything but the front panel and changed the size accordingly.

Now a TIFF file had to be created of the various elements on the page. A TIFF, a BMP, a CVG and text all needed to be combined and converted to TIFF. Choosing 'SELECT ALL' from the Options drop down menu and then clicking on 'Group Frame' in the main Frame Module menu, resulted in a single group frame containing all the elements on the page.

I then went to the Toolbox Module, to the Convert Frame Command Group, and chose Convert to Bitmap Frame. A dialog box appeared with a number of options. The first field allowed me to choose the resolution that I required. I selected 300 dpi. The next field gave me the choice of image types: Monochrome 1 bit/pixel, Grayscale 8 bits/pixel, True Color 24 bits/pixel and finally CYMK 32 bits/pixel. I chose 24 bit true color. The final field indicated how much memory would be required to create the image, calculating the amount based on the figures entered. The file size was 24283 kilobytes – that's 24.283 megabytes! (Editors Note: if you're going to work in 24 bit color, you're going to need a *lot* of RAM and a *big* hard drive. Large, complex images, rendered from a pallette of 16.7 million colors at high visual resolutions, consist of enormous amounts of data. If you like Current Notes though, note that it's produced in monochrome – except for the cover – and output at 600dpi, in less than 8 meg of RAM, using Calamus SL).

The file was created, saved onto a hard drive and then transferred via Syquest cartridge to the color house. The next day I picked up 100 35 mm slides that cost me less than a dollar each. The quality was first rate.

Next issue I will consider your response to this article when formulating the content. I listen well. Contact Current Notes or me directly. I can be reached on-line at POTECHIN or DMCPUBLISH on Genie, 76004,2246 on Compuserve, DMCPUBLISH on Delphi, or POTECHIN@GENIE.COM on the Internet. Letters to the Editor should be sent to: hcarson@io.org or lianne@io.org

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File Selector File Selector File Selector

The File Selector Wars and What's Best For YOU!

by

Howard E. Carson

Ooooooooooh, lemme' tell 'ya 'bout File Selectors!

Atari computers have matured to the point (as have most important Atari software applications), where limitations imposed by the cranky old TOS File Selector have become glaring and unconscionable. Help is at hand though, never fear, and this review (and overview) should help you decide which Replacement File Selector is best for your needs. They have evolved nicely, folks, and no Atari user should really boot up without one.

The cost for these things ranges from $10US/$15Cdn up to about $25US/$35Cdn. Curiously, Universal Item Selector III (UIS III is the only commercial offering, and about the best of the bunch), is less expensive than Selectric, BoxKite and Freedom. That pleasant(?) anomaly aside, benefits provided by *all* of these products are a genuine boon to efficiency, sanity and all around intelligent use of your ST, STacy, STe, Mega, TT or Falcon. I believe all of these products (except BoxKite), to be 'finished'. There are no obvious bugs or hiccups, although it should be noted that Little Green Item Selector (LGS) and Freedom don't show the exceptional compatibility of the others: LGS has problems with the newer software, while Freedom has trouble with some of the older stuff. In addition LGS doesn't get along with higher Falcon resolutions all that well, though it is still usable. In its favor, LGS is the only selector that doesn't complain in ST Low resolution. It should also be noted that BoxKite will sometimes crash out to the desktop, during certain file 'Move' operations; apparently, BoxKite doesn't tell the main application what it's done with the path of a file residing in memory (one that you're working on, and decide to move to another directory). As a further general guide to usage:

A – Selectric, UIS III and FastPath appear to work reliably and consistently on all versions of TOS (1.0 – 4.92).

B – Freedom and BoxKite do not like TOS 1.0–1.02.

C – Little Green Selector is not completely happy with TOS 3.06–4.92.

All of these babies come with good manuals by the way, although the Shareware items (LGS, Selectric, Freedom and BoxKite) have their manuals on disk only. Universal Item Selector III is the one commercial offering in the collection and it is supplied with a printed, detailed, easy to understand manual.

The File Selectors (FSels) in this review, all install the same way in case you were wondering. Just place the PRG file in your Auto Folder; positioning is somewhat crucial – See FIG 18, which shows the running order of the test Auto Folder, and note that all of the tested programs run before Fastpath, after JARxx, etc. UIS III, BoxKite and Freedom are also supplied with an Accessory or CPX. The ACC and CPX are used to call up the File Selector at any time; you can use the ACC or the CPX or both. Or you can ignore them. They don't affect how the file Selectors actually operate – except for Freedom. Freedom needs its Accessory utility to extract the greatest functionality (especially in multitasking applications).

General Notes:

FIG 1

View

Filename: M2GEM153.LZH | Functions

I: | AUSPACK\ | *.* | By Name

I:\AUSPACK*.*

	2IN1140E		08.08.95
	ARC		25.05.95
	EZPGP031		01.09.95
	LZH_LHA		25.05.95
	MGX2FCR4		31.08.95
	PACKERS		25.05.95
	ZCONTENG		23.08.95
	ZIP		25.05.95
	APPLIER .DAT	194	18.06.95
	APPLIER .PRG	12567	07.01.93
	AUSPACK .CFG	108	28.03.94
	AUSPACK .INF	275	18.06.95
	AUSPACK .PRG	47479	30.08.95
	AUSPACK .RSC	4010	26.07.93
	M2GEM153.LZH	643576	30.08.95
	MADMAGIC	22858	01.09.95

643.576 Bytes in 1 selected Item

Info | Options | Cancel | OK

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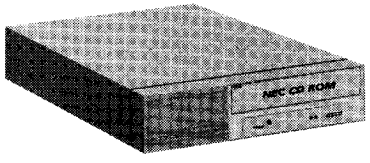

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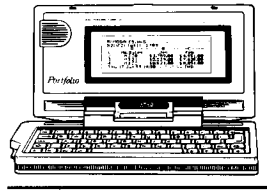

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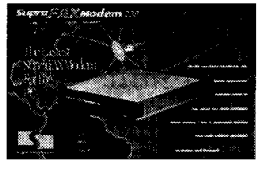

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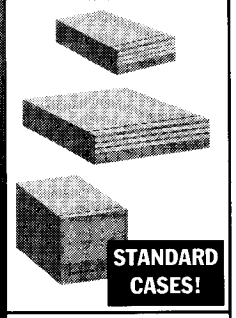

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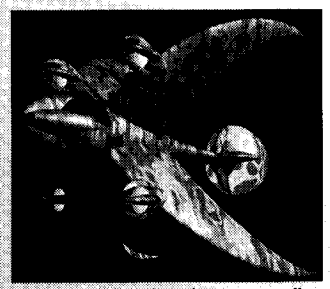

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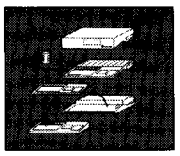

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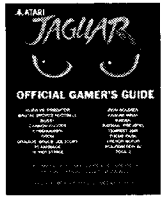

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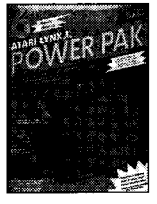

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B – All of the FSels have the ability to store frequently used paths. However, the limits vary between 7 and 18 stored paths. In normal usage, up to 24 separate paths are often accessed, and the best adjunct to any genuinely efficient set-up (beside any of these selectors), is FastPath.

C – A quick response can be expected from any of the Shareware authors, after you send in your Shareware Fee. All Atari dealers carry UIS III. All of the Shareware items can be found on GEnie (M475), TAF 16/32-Bit Library, Suzy B's Software, most good Atari BBS's, and most Atari ftp sites. The Shareware packages are all disabled in some way. Registered versions of UIS III, Selectric, BoxKite and LGS were used for testing, and it is obvious that the registered versions (except LGS) are faster than the unregistered demos. The LGS demo is fully enabled. Freedom is very heavily disabled; in fact, over half of its power is not available to the demo user.

D – These FSels can be quite powerful when put to good use. In all cases, read the documentation. Note that the latest version of BoxKite has a DOC file which was fully translated by Lorant Oswald and Howard Carson of TAF.

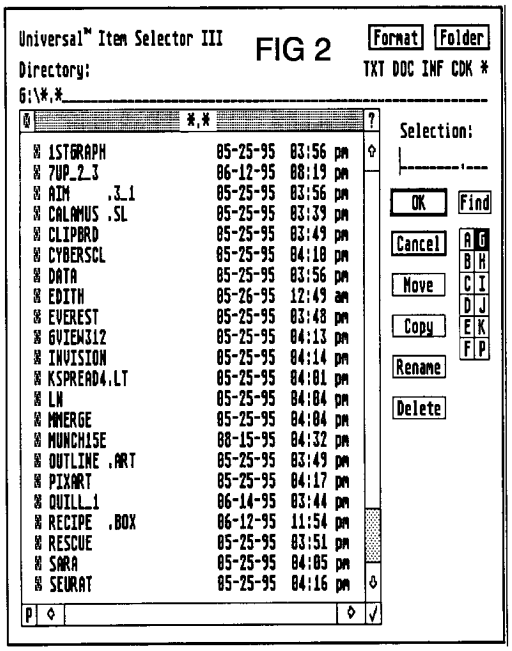


FIG 2

FIG 1: Selectric! This is a rather straightforward looking FSel; a very clean, modern look. The little boxes labeled 'Function', By Name', '*.*', 'd:' and so on, hide quite a few highly useful tools. Those tools make it an obvious choice to replace the TOS FSel. To access what's behind those little boxes, place the pointer over one of them, click and hold. This makes for an obviously neat layout. It also makes for a layout more conducive to Keyboard Shortcuts; the Europeams *love* Pop-Up Menus and keyboard shortcuts. Selectric is a pioneer as far as FSel programming is concerned, by the way. Selectric's author Stefan Radermacher, did some superb groundwork that has been emulated (or otherwise used), by many of the most prominent German/European TOS/GEM programmers.

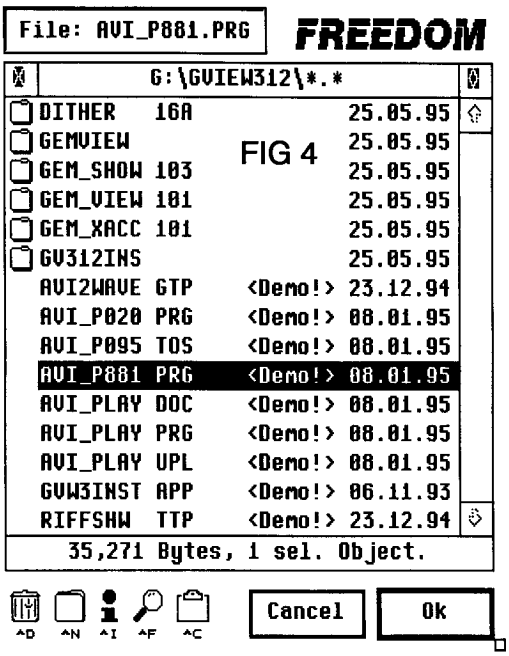


FIG 4

FIG 2: Universal Item Selector III. This shows obvious layout differences from the rest of the FSels. Selectric, BoxKite * Freedom keep everything hidden behind Pop-Up menus, while UIS III & LGS place boxes onscreen for each individual item. The UIS III Options Menu *is* hidden mind you, and is accessed by clicking on the very top line (which in this shot says, 'Open Text File'), or the white space next to it. With all of the most commonly used functions just a mouse click away, in easily recognizable positions, UIS & LGS are obviously more tailored to mouse users. By the way, although there is no Gadget in the lower right corner of UIS III, you can nevertheless click-and-drag the lower right corner to increase the size of UIS . . . and therefore, the number of files displayed.

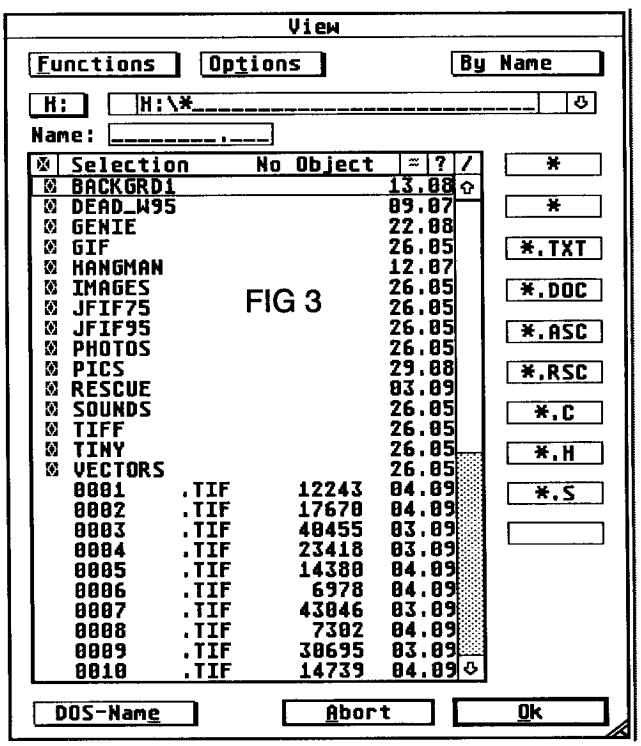
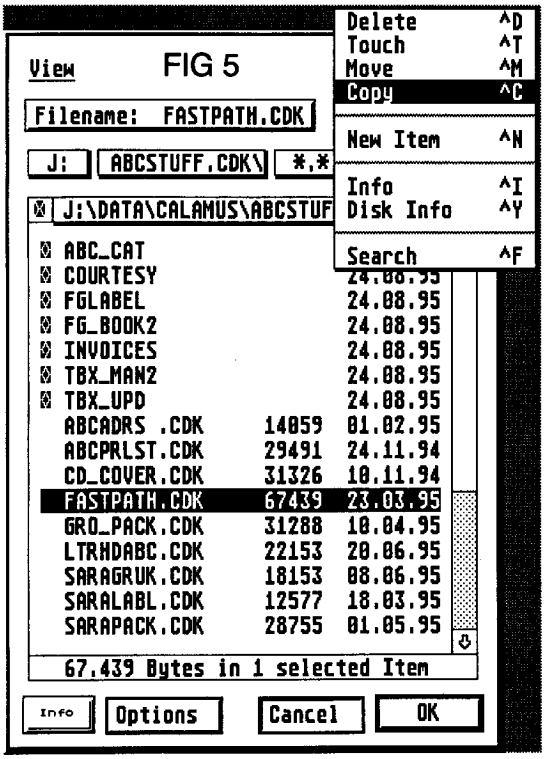


FIG 3

FIG 3: BoxKite. Looks a lot like Selectric, doesn't it? Well it's different primarily because it offers a couple of features that none of the others have, although the



hundred items vertically (36" monitor anyone?).

FIG 4: FREEDOM. If you want everything that the others have, plus a lot more, Freedom is definitely the File Selector to choose. This rather large application is also a multitasking program launcher; you can actually use it as a replacement desktop for Geneva, MagiC, or MultiTOS! You can have as many iterations of this FSel in RAM as you want: drag and drop between them, drag them to any size you want, tile them, configure their colors (individually!?), as well as performing the usual, advanced, File Selector duties of moving, copying, deleting, creating files and folders, etc. Freedom is supplied with a Configuration file called FREEDOM.INF as well; it is an editable, ASCII file which can be used to configure literally dozens of Freedom's features – the list is huge.

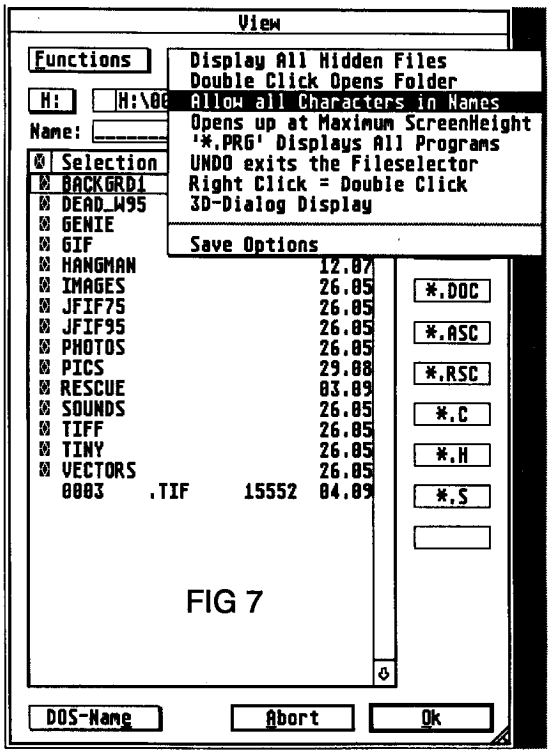


FIG 7

BoxKite author Harald Becker, makes no bones about the fact that BoxKite is 'Selectric compatible'. See that little gadget in the lower right corner? Yes? Well, if you click and hold, BoxKite becomes transparent, so that you can see what's on your screen! It definitely has its uses. BoxKite's on-screen size is also dictated solely by the size of your monitor – you can display up to one

FIG 6

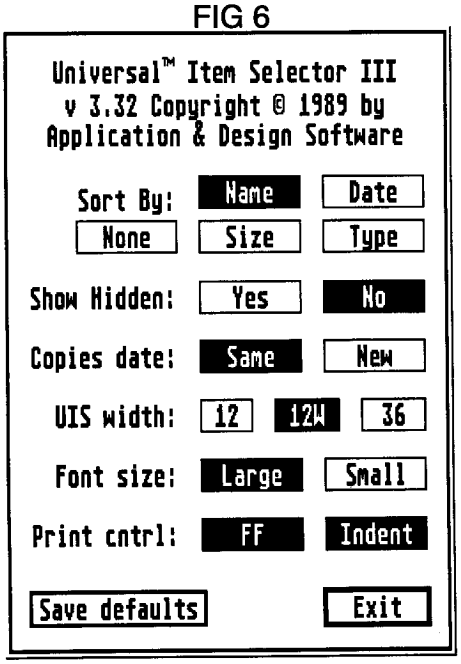
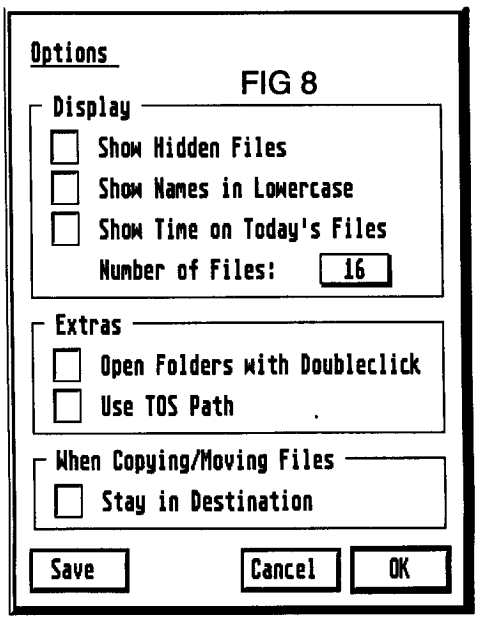


FIG 5: Selectric provides very flexible range of Functions. Like all the others, it remembers the last path you chose; you may rename a destination when moving or copying, etc. The 'Delete' option offered by all these selectors (except LGS), is also very useful. Note the 'Touch', 'Move', 'Copy', 'Info', 'Disk Info' & 'Search' selections, which represent the main benefits provided by replacement FSels.

FIG 6: UIS III provides a wealth of valuable options, including the ability to view as many as 36 files/folders in the selector window; the ability to use a smaller font; basic printer control for printing out File Lists. Very handy, and yet another reason to ditch the TOS file selector. None of the others can match UIS III for file display. UIS III may yet see an upgrade, by the way; Rod MacDonald of A&D, has recently made contact with a good Assembler Programmer who may be able to take over the programming chores. There is nothing official yet, however.

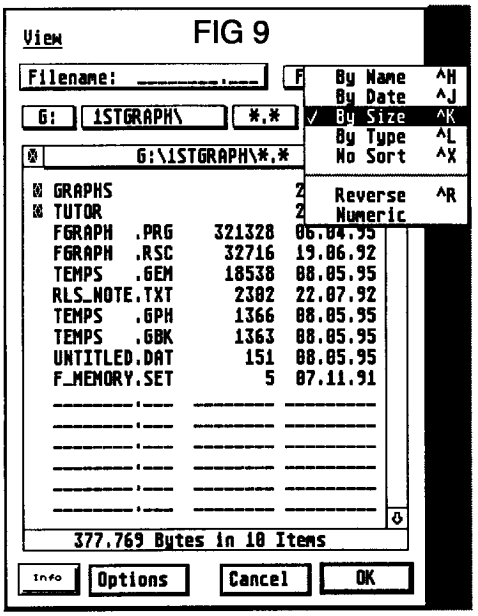
FIG 7: BoxKite's 'Options' menu displays some unique and useful features. The second item checked off permits the use of extended ASCII characters in file names. I don't have a use for this sort of option because I'm constantly moving files back and forth between machines; any computer not running BoxKite or



some other utility that agrees with extended characters in file names, will definitely choke over the illegal names. You can also make good use of your right mouse button, to simulate double clicks.

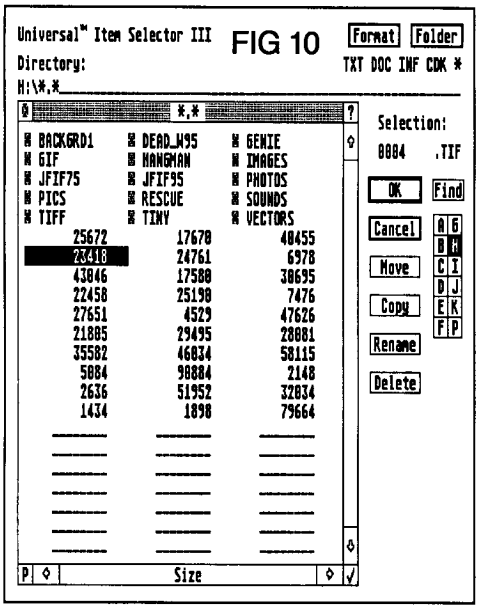
FIG 8: Clicking on Selectric!'s 'Options' box displays all of the various settings you can access. All of the FSels allow you to open folders in any directory, with a single mouse click. Very handy.

FIG 9: Shows what's inside the Selectric 'Sort' menu. Certainly, all the functions in all four file selectors include every function available from TOS. There are no omissions, and several additions! 'By Size' is especially handy (sometimes in



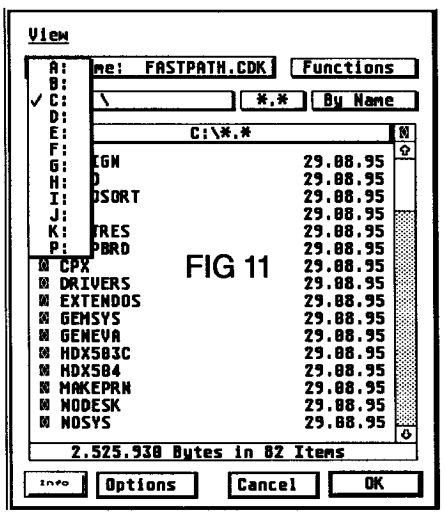
combination with 'Reverse') at the top of directories! It makes them easy to find and launch.

FIG 10: "HEY! Where did all the file names go!?" Note the small horizontal arrows at the lower left and right corners of the file window. Clicking on them switches the corresponding listings for all the files: size (which is shown in this shot), file creation date and time. Anything you select remains highlighted, so you don't have to guess at the file's position. This feature is unique to UIS III & LGS. All the FSels provide full stats on any file (or group of files) you select, as well



as providing default stats for files in the root of any drive or directory; but as soon as you select (highlight) a file, the stat changes to provide data on that selection only. Normally, UIS III should be configured to display all stats simultaneously – it's much more effective in that mode. LGS cannot be configured to show all stats simultaneously.

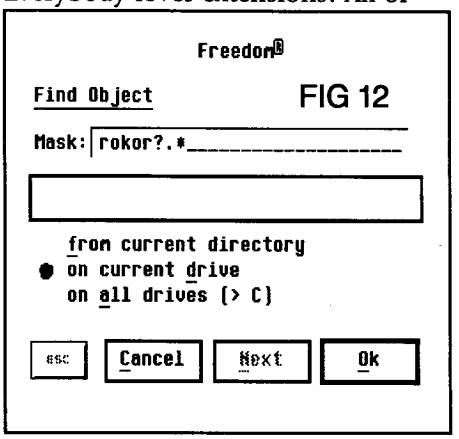
FIG 11: This shows Selectric's Drive Selector box. I personally find it awkward. BoxKite & Freedom have the same one – you click and hold and it opens up for you. The Keyboard Shortcuts (ALT+Drive Letter for Selectric, UIS III, Freedom & LGS, CTRL+Drive Letter for BoxKite), are



much faster. It is possible that the design paradigm behind this, incorporated the notion that an FSel shouldn't occupy too much screen space (UIS is normally approximately twice the on-screen size of Selectric, LGS & Freedom). However, there is no real reason to keep an FSel small. LGS & Selectric are limited by only being able to display a small number of files at any one time.

FIG 12: All the FSels, have really useful 'Find' features. As you can see, it's all a matter of typing in your file name (you can use wildcards), and clicking on 'Find'. If you don't make use of Shareware like FastPath, this 'Find' feature can be indispensible. Freedom's 'Find' function is by far the most comprehensive, however.

FIG 13: Ah yes, Extensions. Everybody loves extensions! All of



these FSels permit the addition and editing of File Extensions. For those of you who haven't made use of such things yet, specifying a particular extension lets you to view a list of files (in a directory of your choice) with that extension only; all others are not shown. Very handy, if you've got long directories of mixed file types. It should be noted here that FastPath provides for the selection of literally dozens of different File Extensions, with just a single mouse click. Pictured is Selectric's Pop-Up Extension Menu. Freedom's list of extensions reflects what is actually sitting in any directory you're in. Among (dozens) of other things, Freedom's INF file can be configured to let the FSel recognize dozens or

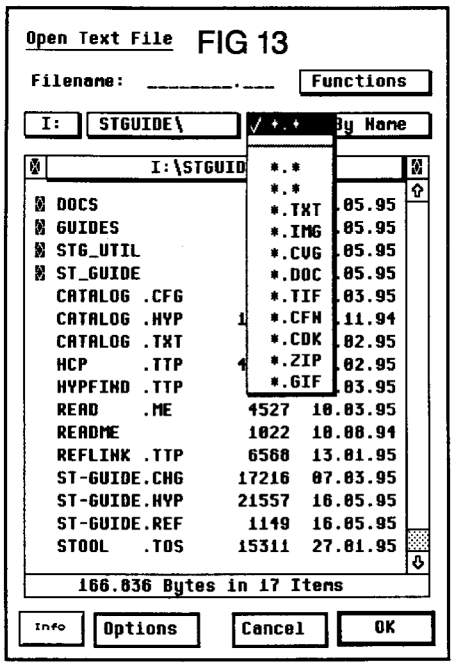


FIG 13

even hundreds(?) of extensions (there's *nothing* like over-engineering!).

FIG 14: Disk Information is important for a lot of reasons; especially if you're nearing the storage limit of a particular disk or partition, info like this is crucial. In addition, disks and partitions that are constantly used and constantly full, are generally candidates for defragging with something like Diamond Edge. Disk Info is a readout of the physical state of a disk or partition as well as details like the number of files and folders. The FSels all have variations on a theme: some can give you information on whole directories, whole drives, or several selected Folders. BoxKite crashes out to the desktop when trying to sequentially read Info on any more than about 10 selected Folders.

FIG 15: Amazing stuff! The Freedom Accessory has been used to create multiple iterations of itself. Each iteration is completely self-contained, supports drag-and-drop, and provides most of the fuctionality of a replacement desktop(!) when used in this manner under a multitasking system (Geneva, MagiC, MultiTOS)! Note the tiny, square gadget in the lower right corner – it can be used to drag Freedom to any size that will fit on screen. Freedom is completely non-Modal (you can move it around freely, it's displayed in its own Window), its Alerts are displayed in their own Windows, it supports long Filenames (32 characters!), and has a list of options and features as long as your arm. It is really intended for use on Mega STe's, TTs and Falcons, and uses notably more RAM than the other FSels.

FIG 16: That long list of folders is obtained simply by clicking once on the first item in the Freedom Path Bar: you get a look at all of the folders in your root directory without actually having to go there! There are a *lot* of options, icons, etc., which are not visible in this version of Freedom, mainly because the version used for testing was an unregistered Demo.

FIG 17: Fastpath! This little darling is the crowning glory to any replacement File Selector. FastPath provides you with the ability to go quickly, directly to the file you need, select from several dozen file extensions and paths, and generally optimize all of your hunting and

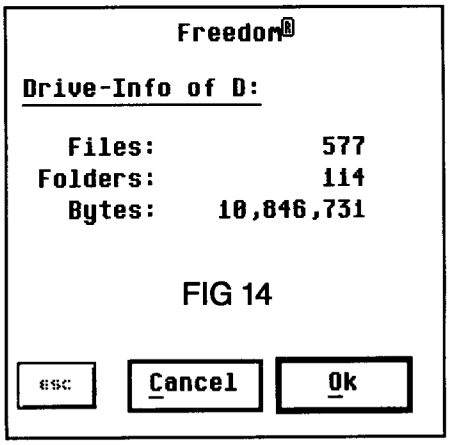


FIG 14

searching. Use this baby once, and you'll never be without it again. FastPath in combination with *any* of these terrific replacement FSels is a simple, inexpensive way to improve all your computing. FastPath lets you call MaxiFile simply by typing 'M', by the way (as long as Maxi is installed as an ACC). Note that you can call MaxiFile from LGS – indeed, LGS without Maxi is simply not up to the standard of the other FSels.

FIG 18: The Auto Folder. This will give you some general ideas about setting the Running Order of your Auto Folder programs.

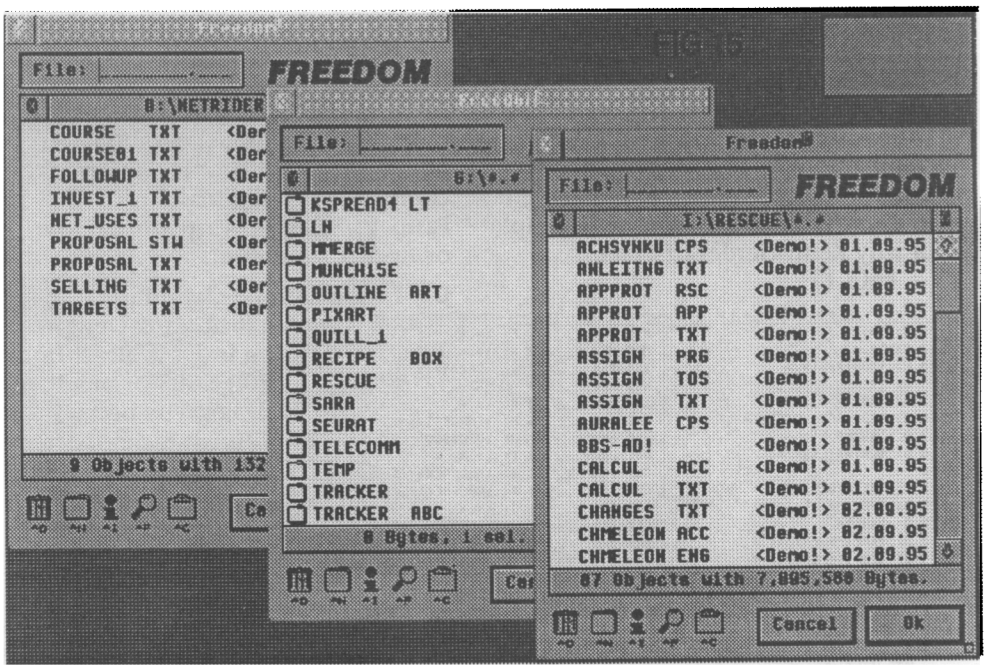


FIG 17

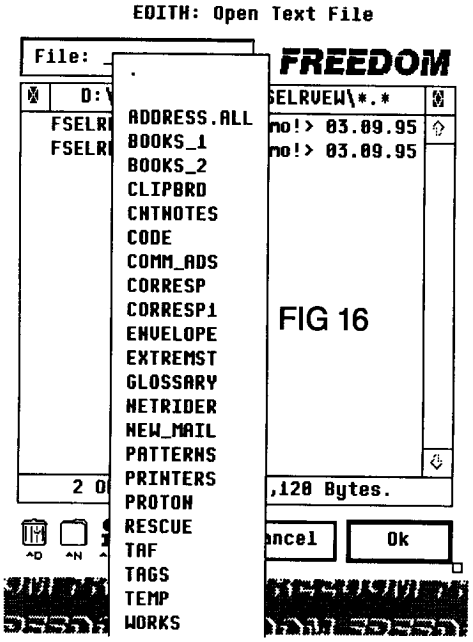
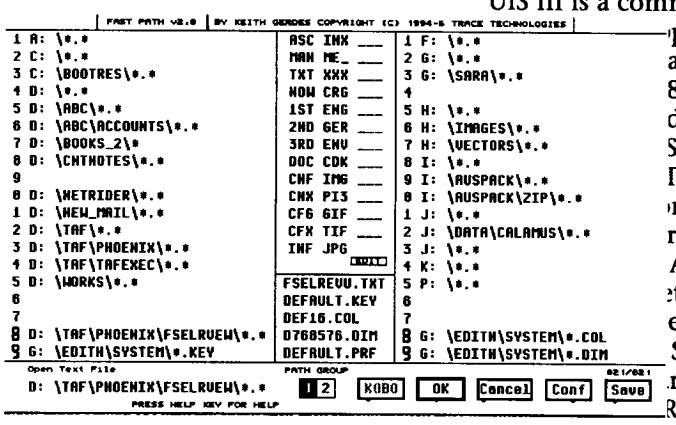


FIG 16

While all of these FSels can save paths, only FastPath can save several dozen, only FastPath can display and provide direct access to the last five files accessed as well as the last four Paths used, only FastPath can save a path *and* file(!), and only FastPath is compatible with all replacement FSels. Fastpath is coded in Assembler, and as such, is fast, powerful and *small*. In fact, any of the FSels (except Freedom), run in conjunction with FastPath will use only a very small amount of RAM. Fastpath is a super utility, a genuine enhancement to every system, and another example of why Keith Gerdes of Trace

FIG 17



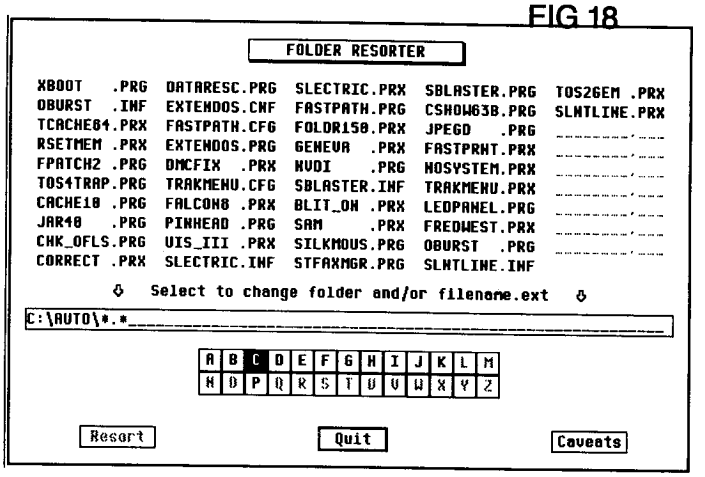
Technologies is a great programmer. FastPath can be registered in U.S. or Canada. Read the text file which accompanies the demo, for all the details.

I guess you've noticed there is no screenshot of Little Green Item Selector. There's a reason, naturally: LGS won't allow its picture to be taken – at least, not on the Falcon test machine. All attempts at grabbing Screenshots using SNAPSHOT.ACC, Imagecopy 2, 3 & 4, and a couple of other utilities, resulted in bombs and lock-ups. LGS is obviously in need of an update (like all the Codehead products). No updates will be forthcoming from Codehead however, as the company has been reduced to little more than a telephone. Existing versions of Codehead products can still be ordered. LGS is a very useful product otherwise, but it is just not as generally compatible as the others. LGS does not feature the 'Copy', 'Move', 'Delete', etc., functions which the others boast, either. That is simply because LGS was designed to run concurrently with MaxiFile (and Maxi has all of those housekeeping features and more). The LGS/Maxi combo is very powerful – some people will favor the combo over FastPath/UIS, Fastpath/Selectric, FastPath/BoxKite or FastPath/Freedom.

UIS III is a commercial product …plication & Design …an order it direct from …800-2563 or buy it …dealer. The best …S III in stock, of …TH, BoxKite, Selectric, …m are all in the TAF …ry, Suzy B's Software, …Atari/TOS/GEM file …tc) – ask your Sysop. …e five File Selectors …Shareware, it's easy to …ri software market is …Registering any of these selectors (or purchasing UIS III), is an exceedingly low cost way to help optimize your computer use. LGS is the only one I'd think twice about using.

The clear winner of the FSel Sweepstakes, is Universal Item Selector III. It is all-TOS compatible, exhibits no notable software incompatibilities, works flawlessly with FastPath, contains housekeeping functions which operate flawlessly, is highly intuitive in operation, and remains a superb value for its very low cost. Try. Better yet, try 'em all!

FIG 18



Important Note!!

All of the File Selectors in this review encompass fairly significant power; that means you can really foul things up, if you don't familiarize yourself with the features and functions and installation procedures. The simplest and most efficient way to learn about these things therefore, is to read the documentation which accompanies each of the programs

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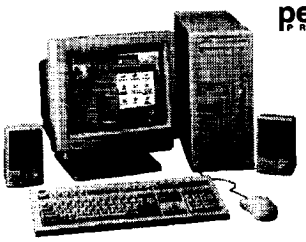

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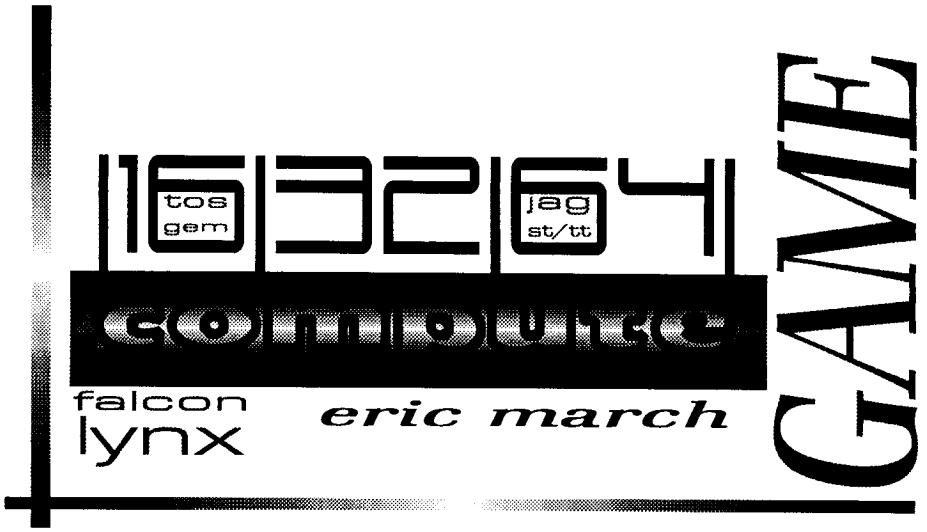

Sunnyvale Side Up!

The silent legends. Their names are ones you probably would not recognise if you were to be given a list of them. You could not pick their faces out of a crowd. Yet they are revered by many thousands for one or another of their accomplishments. Among the average game players only the games themselves remain memorable, and among the more sentimental some of the names have in fact, been mentally recorded for posterity.

In 1980, a thirteen year old named Andrew J. Whittaker brought home a Timex Sinclair ZX-80 kit computer, and after putting it together and turning it on for the first time, his life changed. Instantly fascinated, he began to learn its BASIC language, and when he tired of that, he learned to program in machine code. Fifteen years later, Andrew Whittaker's obsession has not waned. Today, he continues to churn out top-quality video games. Though his name may not ring any familiar bells, he has been responsible for, or a part of the teams that designed such popular video games as Quazatron and Magnetron, Midwinter and Midwinter II, Rainbow Islands: The Story of Bubble Bobble II, Paradroid '90, and many others on the Sinclair Spectrum, Commodore 64, Atari ST and Amiga. He was also one of the main programmers at Rebellion Software responsible for the recent Jaguar 64 smash-hit, Alien vs. Predator.

He is dedicated to researching his games, developing a quality game with all of the features you could ever want, and some you may not have bargained for. Among all of the titles released for the Atari Jaguar 64 for example, none have inspired the sense of realism or the thrilling sensation of genuine fear like Alien vs. Predator. It is for such attention to detail and such dedication to his work that Andrew has caught the attention of no small few – even if his name is not so well known as all of the foregoing might suggest. Even now, this quiet developer sits at home and works on his latest projects. Fortunately, he has found the time in his busy schedule to grace these pages with an interview. For this edition of Current Notes I present for your edification, a glimpse into the life and times of Andrew Whittaker: Programmer, Imagineer, and all around very nice bloke.

EM: What first got you interested in computers and programming video games?

AW: I was interested in what made it work, so I spent a few weeks learning basic, messed with that a couple of months, got into machine code. That developed into games, mainly for my own amusement. Some ended up being sold mail order, and when I left education I went into it full time.

The main reason for choosing games over serious software is that I consider games to be the most technically and intellectually challenging projects.

EM: What was your first video game project ever to be published?

AW: A game called Stellar Trader on the ZX81, in 1981; sort of a forerunner of Elite, whizzing round the galaxy trading and avoiding pirates. All the Elite elements were there, but it was purely text, no graphics.

EM: First program and already modelling the industry <GRIN>. Of all the machines you've programmed over the years, which has been your favourite, both technologically and in a "fun" sense?

AW: I have enjoyed every machine I have worked on. Technically probably the Amiga, funwise I adored the Spectrum, and most challenging was the Jaguar.

EM: Who has been your greatest influence when writing games?

AW: It's not really a Who but a What. I have spent most of my life as a major Doctor Who fan. (Ed Note: I guess it is a 'Who'!). I love the idea of visiting different worlds and doing different things. That show is my greatest influence.

EM: What sort of research do you do before engaging on any given project?

AW: I research very heavily over a period of months all the themes of the project. I research the technical aspects, the physics, etc. I see research as being of prime importance. As an example, my last project, Alien vs. Predator, I got all the available footage from the movies and carefully made notes on how the creatures worked and reacted, how they ran, how they worked in packs, etc., to closely model the movie.

[20th Century Fox were in constant contact with him, giving him the

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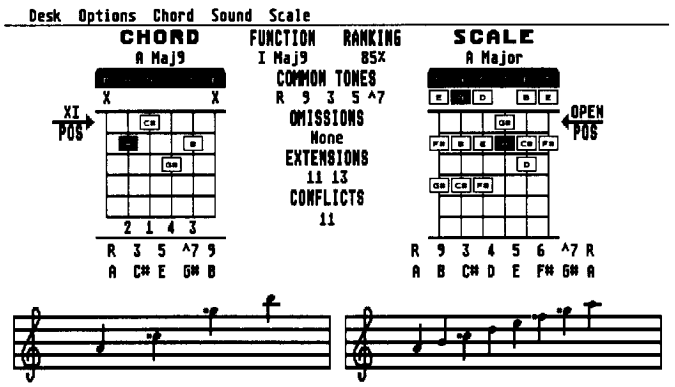
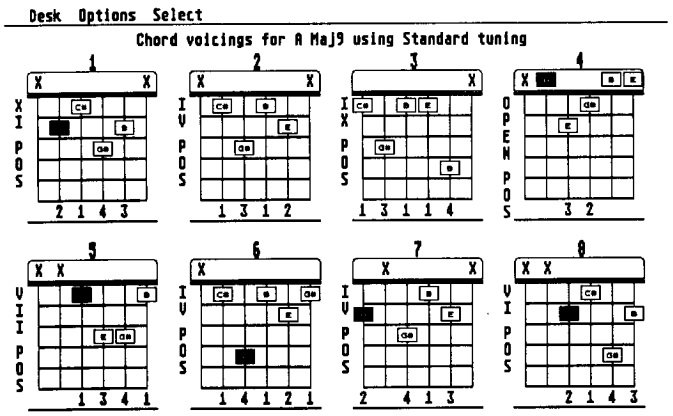


The main screen displays fretboard diagrams of chords and scales as well as an analysis of how the two interact and grand staff notation of the currently selected chord and scale.



Guitaristics can display the associated patterns for 68 chord qualities. Eight different fingerings are provided for each chord in each transposition. You can print out these chord voicings for further study. In addition there is a practice feature that contains several user-changeable parameters so that it can be customized to match any level of skill. Practice parameters include direction of scale (ascending or descending), tempo, beat subdivision, accelerando, and repeated notes. The manual is extremely well written and can be used as the basis for a lifetime of music study.

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specifics of how they wanted the game modelled, including the sets; to quell arguements over the game's orthogonal walls, they were done this way to satisfy Fox's set design demands that they be strictly orthogonal]

EM: What has been the most difficult aspect of writing video games that you have experienced in your career?

AW: Usually my imagination exceeds the abilities of the machine, so I have to compress my ideas into usable form. As for physical difficulties, I was unwell for a part of AvP at a crucial stage, so that made coding extremely problematic.

EM: Most of your projects manage to become top-rated sellers; both Quazatron and Magnetron remain among the most popular of the Spectrum games even today, Midwinter was very popular mong Atari ST users, and Alien vs. Predator is undoubtedly one of the most popular games on the Atari Jaguar 64. How do you manage so many repeat successes?

AW: I work on the games that I want to play, and if I don't like the ideas, I won't use them. The ideas have to inspire me, then I take the coding and craftsmanship very seriously down the last detail.

EM: Being of the old school of video games, I've often found many of the games lacking in the 'fun' department, relying more on glitz and glamour than on fun, engrossing gameplay. What's your take on the current state of the video games market, and where do you see it headed?

AW: I agree, although there are a few people I admire such as Bullfrog and Maelstrom who are making an effort to inject good gameplay ideas. Glamour only goes so far, and I think that in the end the strong games will be the only ones to survive the market.

EM: If you had to choose one, which would be your all-time favourite video game - aside from your own, of course <grin>?

AW: No problem that one, definitely Elite.

EM: OF all the games you have written, which are you most proud of?

AW: Alien vs. Predator, as I really like the movies and it's almost like I have got my own little part of the legend of those characters, especially after all the production problems. It was great to see it on the shelf.

EM: What are your current projects?

AW: I have formed a team of very talented people, and we are pushing for ward the boundaries of VR entertainment. We intend to focus on concentrating virtual worlds for the user to explore and interact with, all the while giving an immensely enjoyable experience to the participant.

EM: Where do you see yourself in the future, say, five or ten years down the road?

AW: Hopefully by that time hardware will be able to do amazing things. I would like to be creating highly detailed worlds of movie-style quality.

EM: Something we can all look forward to, I'm certain. (I certainly am!) When you're not working furiously away, what sort of things do you like to do in your leisure time?

AW: As I said before I am an avid Doctor Who fan. I have all the footage that's still around, all the novelisations and annuals, special editions and guides, etc. I spend a great deal of time engrossed in those. I read an awful lot of thriller books, and am fond of Shakespeare. I also like to travel and am at my happiest doing crazy things like my crossing the South China Sea on a raft. :-)

EM: How do you think today's trend of increasingly violent fighting games is affecting today's youth on an attitudinal level?

AW: I am quite distressed by the Mortal Kombat-type games. I hate the glorification of violence. Even in AvP which is by its nature had violence, had at its core the point that it was often better to run away than kill. Games which are just killing for their own sake, Beat-em-ups, appall me. It can't be good for the minds of those playing; I always like to imply that violence is a last resort in my projects.

EM: Fighting games have become the most popular genre of games over the past couple of years. Do you see this trend changing? For better or worse?

AW: I hope it changes for the better, there isn't much else left to do with it. I want to get back to games which stretch the mind rather than throw gore around. Essentially, those games won't last because there is only so much you can do with them.

EM: Do you think there should be an age limit on violent games, like there are on violent or provocative movies?

AW: That would never work. Kids get to see the stuff anyway, for every game bought there are 5 copied, so it would be meaningless, and the age ban would encourage kids to want to see it all the more.

EM: There seems to be a resurgence of "retro" games - remakes of classic games from the headier days of the industry. Do you think that these have the staying power to sway the youth's interest away from the more violent, direct games of today?

AW: I think the younger player will take little direct interest, but it's a lot of fun for those who remember the original game. It's a slice of nostalgia, and from time to time we all imagine our favorite 8-bit games being revamped.

EM: You're stranded in one place, with one piece of music, one food, one drink and one piece of entertainment. What are they?

AW: Penang Island, Maylaysia, a Drifters album, Malaysian Mee Goreng, Teh Tarek (Malay Tea) and Star Wars.

EM: Does the fact that your most recognisable attributes are the fact that you wear extremely feminine girl's knee socks and cutesy ankle socks, bother you?

AW: No. I want to make a point that it doesn't matter what you wear. I am fed up with children and youths being forced to wear brand labels because of peer pressure and advertising. I like to think I show the youth of today that it doesn't matter what you wear. You wear what you like and what you can afford, and anything goes.

[Andrew also received a fairly severe foot injury in late 1994 – the illness spoken of earlier during AvP's development – resulting in extremely poor circulation in his feet, so his choice of footwear is limited to only that which will provide good circulation and ventilation]

EM: What sort of advice would you give to those who want to break into video game programming industry, be it on computers or consoles?

AW: I think if you are new to the industry, sending a demo or idea to a company is no good. If you work at it and do a complete game, that is much easier for you to sell, and you can become well known after one game. But because you start as an unknown I recommend that as a start a whole project should be done, before speaking to a publisher.

EM: What about consoles, where it is often necessary to be an already established and fairly well known author?

AW: Well, that's not always the case. I know a team who have just signed a deal with Nintendo on the strength of a game they took to show them. It was their first project, but the game was very good. I cannot emphasize enough that if you are new, you need to do a whole game as you are a risk to a publisher to give you money and hope to get a game from you. If you already have a game then they will listen.

EM: Andrew, thanks for taking the time to participate in this interview! I wish you all the best and success to boot in your endeavours. (They certainly sound fascinating!)

AW: Why thank you Eric!

Andrew's current company, Perceptions, is presently working on a game for the 3DO, commercial VR software and on commercial flight simulators. He has no current plans to do any Atari development, but says that he would gladly come back if he was asked to do another project. I spoke with Andrew on September 10th, 1995.

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MIDI Digital MUSIC

lorant oswald

I can't help it, I'm a teacher, I get the summer off! I like it. Every year for two months I don't have to work. A solid, 60 day vacation. No kids, no curriculum, no lesson plans...no pay! Yes, that's right, I get my yearly salary in ten equal installments. The Board of Education I work for does not have one of those nifty plans that deducts regular amounts throughout the year and gives you a lump sum payment in June. I don't mind. It forces me to think ahead, to save and plan. It's not that easy, but I manage. Don't get me wrong, I'm not complaining. Actually I like this way of life. It gives me enough freedom, while providing the necessary financial means to pursue my "hobby": Computer Aided Music (CAM).

My first encounter with CAM was a program called Music Studio on the old Commodore 64. It enabled me to input via mouse, three independent voices that could be played back through the speakers of the TV. I liked it. I arranged rather large orchestral works for three parts: Harmony, Lead Voice and Counterpoint. Orchestration became evident (and obvious), working with this drastic method of reduction. It also helped me to learn scores by memory, while analyzing them.

Life moved on and the Commodore became more a toy than a serious tool. But just when I thought I would never press an 'Enter' button again, I got thrown into a situation where I had to learn to use the Atari. I liked it too. You know how it is: you meet someone or something and you immediately know that she/he/it is the right partner/computer/deodorant (whatever), for you. It clicks. Love at first byte. (I hope this terrible pun is not going to be edited out . . . I'm proud of it).

It was the fall of '88 when I first turned on the computer that turned me on. Eight years later I still like it. Now, a TT030 and Notator Logic make a powerful combination that provide everything I need for my work.

I'm lucky to have a job that pays me to do what I would do anyway, and leaves me enough time to do still more of it. My position (music teacher in an art-oriented high school), demands the creation of special arrangements, accompaniments, scores and parts, etc. Sure, I could grab a tape recorder and a piano and record the accompaniments (how boring, with only one piano) outside of school hours (the only time when it's relatively quiet). Endless hours could be spent (wrist-wrenching hours), writing out parts full of mistakes. I consider myself lucky to have a good system however, and enough knowledge to use it efficiently.

The busiest time of the year for my computer is the summer. This is incidentally also the time when I don't teach. (Ha! - you thought the first paragraph was just idle chitchat?). One of my regular outside-of-school engagements is working for the Music Theatre Faculty at the National Music Camp (NMC). It is a two-and-a-half week job at the end of the summer at Lake Couchiching, near Orillia, Ontario, Canada. Each year we produce two shows: one for the Juniors - age 6 to 13 and one for the high school aged Seniors. The shows follow some kind of basic theme, such as the coming of age of teenagers, money, the works of Rogers & Hammerstein, Hollywood, etc. My job is to provide the accompaniments. Sounds easy? It isn't.

First, my starting point can often be only the simplest thing; a show title, for instance. Find the music. If it's not available, find a recording and lift it. If no recording exists, find someone who can sing the tune and lift it from them! It can be interesting, to say the least. Then, there are 'recycled' arrangements from other show sources (my school shows, among others). They are mostly done by an extremely talented arranger who works for the school. They are totally custom made and they have weird instrumentation. Each year our school produces a musical collage that is accompanied by a live pit orchestra. The students are invited to play according to their talent, commitment and seniority. This means there is no standard instrumentation. Substitutions are as common as pedal points in Andrew Lloyd Webber's works. A tuba may play the role of a baritone saxophone, and that nice guy from Grade 13 who has been playing the trumpet in every possible ensemble for five years with great enthusiasm, but with only the range of a minor third, well, you can't leave him out. He deserves to be included, so he gets the part of the third trombone. What can I do? I rearrange sections here, double parts there, and omit or substitute voices somewhere else.

There is also the added problem of not having the money to buy enough sound modules - is there such a thing as 'enough sound mod-

ules'? I have perfect bass clarinet, baritone sax and flute sounds, but my trumpets leave too much for the imagination. Sometimes, I can hide or cover the inferior sounds, but often they find ways to be heard. The other trap I am consistently trying to avoid is bad sequencing technique, when unisons are played as one part. Even patches that would sound terrible by themselves can give the illusion of a section in unison, as opposed to one instrument playing. One word of advice: don't select too similarly textured sounds for these unison sections. They will phase – a result worse than suddenly dropping some voices.

These hurdles, however tedious at times, are all in a professional arranger's everyday work. If you know your gear intimately, hear the good combinations as well as the poor ones, and discover how the computer software can help you with the routines, obstacles then become merely challenges which you can be proud to overcome. The real trouble is never knowing who is going to perform the songs. I usually don't have information early enough about exact numbers of participants, boy–girl ratio, or age distribution, let alone experience or training. Obviously 30 girls aged 6–8 with some vocal background require a different accompaniment than 15 boys and 10 girls closer to 13 and no experience whatsoever. It means I have to keep my arrangements simple yet interesting, supportive yet flexible – this is the challenge that I enjoy most. There are always some tunes that have to be arranged for three–part vocals. Just as with the background, I don't know what to expect. Sometimes it turns out to be quite OK. Often however, several changes must be made to accommodate the young performers' abilities.

I recently bought a house. Hey, what is this totally unrelated ranting about? Wait, you'll soon see, it all makes sense. After the big move, I was forced to go through my cassettes in order to sort them. I found some of the background tapes I made over the past couple of years for the NMC shows. In a burst of nostalgia I started listening to them. They instantly recalled a lot of memories about each show: what kind of weather we had that year, the food, new colleagues I met, the parties after concerts, memorable performances. I smiled quietly and contentedly and started to listen more carefully to the actual music. It didn't sound too good. Must be tape deterioration. No, It was something musical – but what? I had to listen to several tapes until I discovered the source of my discomfort: the recordings sounded like what they were – computer music. The old tapes had no life, no vibrancy – unlike what I do now.

Oh, how could I forget!! Now I'm using a Sonic Maximizer that adds a natural excitement to sounds by means of a carefully planned process. It delays certain frequency groups by a pre–determined amount, thus imitating the effect of how we naturally hear live sounds. Seems complicated? Never mind, I just copied it from the manual. It is a simple–to–use rackmount unit that enhances my work. I also patched the tape recorder through the exciter. I also suddenly remembered that I stopped quantizing tracks some time ago. Why, you may ask? Indeed, why? Quantization, the automatic, user definable correction of minor rhythmic timing errors is one of the most powerful features of Notator Logic. There are straight quantization methods; everything is moved to the nearest quarter, eight, sixteen, triplet, etc. You can also quantize swing: that is, the off beat is somewhat delayed. There is even a 'User Groove' track that you can create, and that can be used as a template for quantization. You could, for instance record several bars of a Viennese Waltz' 1–2–3 with the typical early '2' (listen to authentic Viennese Waltz recordings – unmistakably enchanting sounds), then assign this track as the basis for the timing correction of other tracks.

So, what's going on? I keep preaching, that once you decide to use a certain technology, you might as well use it to its full extent. If using something saves you time, why wouldn't you utilize this saving!

Over the years I have had frequent conversations with my performing colleagues about how I was part of a plot to take away the bread and butter from 'real' musicians, because I used a computer. My point was always the same. If whoever employed me to create sequences didn't use my background tapes, 'real' musicians wouldn't get hired instead. The option is to have one (usually crappy) piano play for the whole show, or have the 'Karaoke' going. As a matter of fact, some of the summer (music camp) programs wouldn't even exist if they couldn't find somebody to sequence sophisticated, 'almost real' accompaniments. Think about most of the revue–type shows (from Canada's Wonderland to Wolf Trap). They are using CAM. Even the largest shows can't always afford a live orchestra.

Now, the reason why I'm not quantizing anymore is this: there are too many technically minded 'almost musicians' who can make pseudo–music with their computers. I don't want to become a 'musical worker' delivering dozens of identical sounding recordings a day. I want to be proud of my handiwork. I want to enjoy using my skills and experience. I can play keyboard well enough that it doesn't really need quantization. Most of the time it is easier to re–record a section of a track with a mistake in it, than to find the mistake and correct it manually. I still consider myself a musician. I want to use the computer to aid me, save time, and produce more professional looking printouts than I can create by hand. I don't need some silly–cone chips (pun intended), to tell me that my second beat was 3/243 ticks too late. After all, there is no live band on Earth that sounds totally 'quantized'. The tiny discrepancies of timing give a special, natural feel to the music that in my opinion, can be fairly well recreated by *omitting* error correction.

Yes, I'm very arrogant about this. But please understand, my emotions aren't quantized either.

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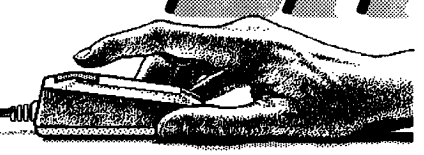

We're Back!

When I wrote my last article for Current Notes, I had a suspicion it would not be the last. It's hard to stop something that had as much momentum as Current Notes, and as experience has shown, it wasn't altogether easy! Thanks to Howard Carson and Robert Boardman for giving it a courageous try. Here's to the longevity of Current Notes in its new incarnation.

What my TT030 Needs is ETHERNET!

One of the many projects with which we here at Toad Computers have been involved, has been getting connected to the Internet with a T-1 line. This makes us a large and fast site on the Internet. We run World-Wide-Web (HTTP) and FTP servers here, and you can send us e-mail directly to our desktops. All of this is handled through a very large pipe which the phone company (Bell Atlantic), calls a T-1 line.

What is a T-1 Line?

If you've been hanging around the Internet for a while, you know that different people are connected to the Net at different speeds. Most people are connected through an ISP (Internet Service Provider), with a dial-up PPP (point-to-point protocol) connection at 14,400 or 28,800 baud. Many businesses are connected to ISP's via ISDN (128,000 bits-per-second) lines. Internet Service Providers, colleges, universities, and large companies are typically connected via T-1 lines. Very large companies, long distance companies, and very large Internet Service providers have T3 connections; the equivalent of 45 T-1 lines.

A T-1 line is a digital phone line that physically consists of four wires: two, twisted pairs. These four little wires can carry up to 1.536 megabits per second of data. That is faster than 100, 14,400 baud modems, all running simultaneously! When we do FTP transfers to other fast sites, we can sometimes get more than 100Kb worth of data per second. That is FAST!

Where the Internet T-1 comes into our facility, it is connected to a CSU (Channel Services Unit) and from there into a Cisco ethernet network router. The router acts as an interface between our own local Ethernet network and the outside world. The router is our 'gateway' to the Internet. We also have another T-1 line here that is used for voice phone service. This gives us exceptionally competitive '800' service rates. A T-1 voice line is the equivalent of 24 standard voice phone lines.

What do we have connected on our end?

On our network, we run several different operating systems. Mostly we run PC's with Windows 95, which run our internal applications as well as e-mail, Web and other Internet client applications. Much of our Internet services operate on Linux, the freeware Unix clone about which I have written previously. We also use Windows NT for some administrative functions. But that's about it.

Atari ETHERNET

What we'd really like to bring on-line is some of our Atari machines! What's required? We need to get some kind of Ethernet interface for the Atari. This, as it turns out, seems to be hard to find at best.

In 1991 I remember seeing Ethernet cards from BIONET for the TT030 & Mega STE. This is a German company that also made TCP/IP networking software for the Atari. At the time, the cards were ridiculously expensive, and the software was too.

David Troy, ToadNet Information Services, [dave@toad.net]

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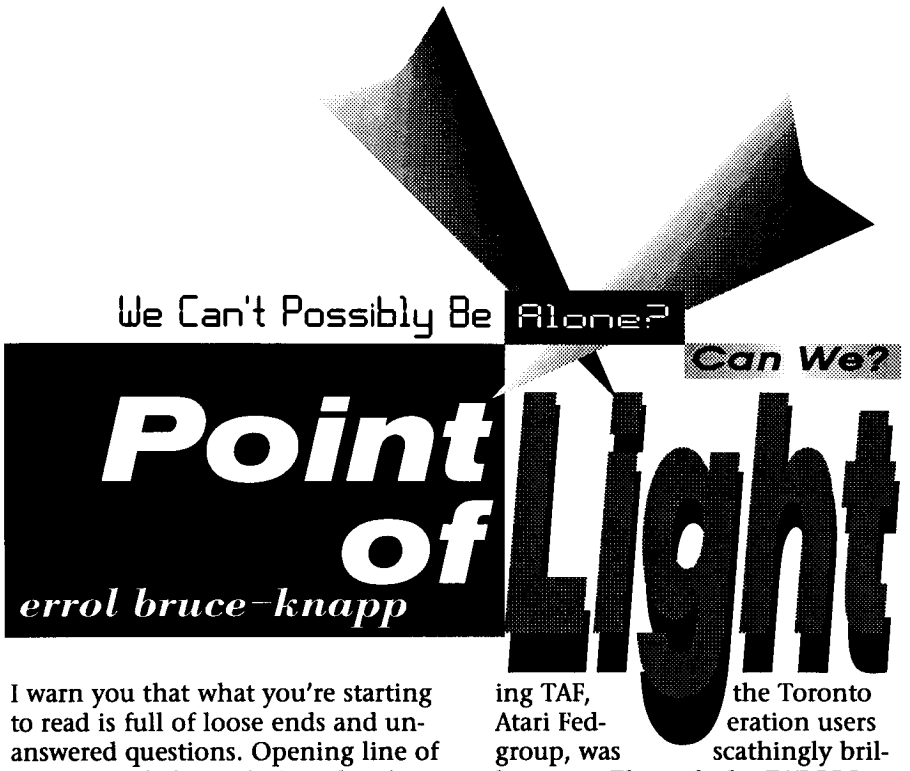

I warn you that what you're starting to read is full of loose ends and unanswered questions. Opening line of 'Invasion of The Body Snatchers' Jack Finney, 1955.

I was fine until my brother Bill parted with his Atari 1040STfm.

Yes, I had worked with TVOntario in the late '70s on a 'bleeding edge' TV show – 28:50 and several hundred edits of 'Microchip Revolution', a show-'n-tell whose name spawned the 'au courant' Fast Forward. Through all of it, I proudly managed to avoid coming to terms with computers.

Brother Bill's Atari coming into my life in 1989, changed my perspective in many ways. I went from being happily computer illiterate to producing 'interesting little cybermations' overnight. That was quickly followed by cataloging the contents of 400 videos, hacking existing video cataloging software to suit my own needs, creating a database of some 1200 CDs with a dozen descriptors per track and acquiring a modem – all in a year and a bit. Freelance freedom, plus incipient geekdom equipment – YES!

My first on-line experiences (in 91/92), were a joy. Finding and joining TAF, the Toronto Atari Federation users group, was scathingly brilliant too. Through the TAF BBS, some guy named Willy taught me auto-logons. Some other guy (named Dan) taught me icon design, and yet another guy (named Dave), taught me how not to bestir the sleeping monsters known as Co-SysOps and Echo Moderators. Heady days. And those days got better. Encouraged, I dialed my way toward multi-node-dom and the Nets.

I'm not able to recall exactly how (frankly, I can't be bothered rummaging through many hundreds of floppies – where the hell is that damn diskette database thingy anyway?), but I discovered Fido-UFO and BAMA. UFO Nets! Sighting reports, UFOs in religious writings, abductions, grey-liens, MJ-12, Cooper, MIB, Friedman, Roswell, Crop Circles, Abductions, Randle, FMS, MMM, John Powell, Don Allen, Shep Gordon (didn't he manage Alice Cooper at one time?), Linda Mouldy Cowe, flame wars, Larry Jaster, and on and on.

They all took me back to when I first started to read. Stories about ghosts, goblins and 'narsty cree-chas'which, while scaring the pookoo ['Hawaiian' for shit, Ed!] out of me, also stirred something deep inside. Dennis Wheatley, The Midwich Cuckoos, Day of The Triffids, Quatermass And The Pit, The Brothers Grimm, Great Ghost Stories of the 1800s . . . the weird and the wonderful. As I grew into my teens I had always read several books a week: Fredric Brown, HP Lovecraft, Bradbury, Heinlien, Piers Anthony et al. Eventually, I gave up – my life tended to emulate much of what consciously appealed to me in science fiction – new frontiers with all manner of new technology. As I said many times over the years: "I'm too busy doing it to read or even write about it."

The Nets changed all that. Messages I read triggered odd, faint and seemingly unconscious but deliberately long forgotten memories. Memories of scary dark nights, loud buzzings in my head, incredibly bright lights and sudden, dramatic changes in location. My interest in unexplained phenomena, particularly the extra-terrestrial kind, was re-kindled. Then a strange, synchronistic event got me more deeply involved . . .

One Sunday afternoon in August '93, I'd finished cutting/pasting UFO info from CAP files into my rapidly growing database and said out loud to myself, "I really have to get in touch with MUFON" (The Mutual UFO Network). I left town that day, to shoot video in Ottawa.

The next day, Michael, a Special Effects director, Star Trek, TNG, DSN aficionado, well-informed space-buff, and cynically amused viewer of my growing involvement with ufology, left me voice-mail to call. On my return to Toronto two days later, I did.

Michael had a friend in Ottawa (oddly enough), who needed to speak to someone with Net access, about a UFO incident; "Give 'er my number," I said. Ten minutes later she was asking me if the landing of a UFO near Carp, Ontario had received much Net bandwidth? I told her it had, that I'd collected it all along with a couple of tabloid TV shows on the 'Case', and even read to her some of what I had. She asked if I'd talk to 'someone' in Toronto who'd be interested in the 'Carp/Guardian' Net stuff. "Sure," I replied, "give 'em my number."

We finished our call and within minutes the phone rang again. "Errol this is Tom Theofanous, I'm Investigations Director for MUFON Ontario!" Blown away, I talked with Tom about the Carp Case. Seventy-two hours had passed since I'd decided to get in touch with MUFON and here they were calling me! There went my remaining spare time.

Within months, I'd investigated phony crop-circles. I did the first real analysis of the Carp UFO-landing video (a blatant hoax: an amateurishly lit pick-up truck given 'credence' by self-styled Investigative Analyst, Bob 'Ex-Lax' Oechsler). I also visited and talked with the residents of Manion Corners (Carp) Ontario, started publishing UFO Up-Dates Digest (a weekly 600k plus file of interesting UFO Net messages) and (really stretching things!), set up a MUFON sponsored BBS: 'UFO Up-Dates' here in Toronto.

To be blunt, I've become obsessed by UFOs and have spent thousands of hours gathering, sorting, collating and distributing many hundreds of UFO related files, in an attempt to confirm that indeed, 'The Truth is Out There'. 'Out There' somewhere all right, but not necessarily on the Nets.

There are many FTBs (Fervent True Believers), New-Agers, Religious Zealots, New World Order-ers and Skepti-bunkers on the Nets, creating 'noise' by posting baseless and useless 'information', in as many UFO related/non-related newsroups as they can:

```
Newsgroups: alt.christnet,talk.rumors,rec.humor,alt.conspiracy,
alt.alien.visitors,talk.bizarre,alt.atheism.satire,talk.religion.misc,
alt.fan.bill-gate
From: kludge@netcom.com (Scott Dorsey)
Subject: Re: Windows 95 TV ad has hidden subliminal message
Message-ID: <kludgeDEpF6I.Fyw@netcom.com>
Organization: Institute for Boatanchor Studies
Date: Sun, 10 Sep 1995 19:23:06 GMT

In article <DEpB4v.2Fr@murdoch.acc.Virginia.EDU> Bob Barker writes:

>Jennifer Kirkby <kirkby66@potsdam.edu> writes:

>>Scott Dorsey-
>>I was just looking for info and came across your name. I am wondering
>>where you are from- I know a Scott Dorsey from Norwich, NY.  Let me
>>know if you are him!
>>Jennifer Kirkby

>I would like to know if you are Scott Dorsey as well.

We are all of us Scott Dorsey.

--renee
"C'est un Nagra. C'est suisse, et tres, tres precis."
```

Not just useless, but downright obnoxious; personal attacks on other users - and Stanton Friedman's three principles of debunking seem to apply to some Net-posts:

(1) What the public doesn't know I'm not going to tell them

(2) Don't bother me with the facts, my mind's made up!

(3) If you can't attack the data, attack the people

Here, a couple of notorious 'pots' gang up to call 'a kettle, black':

UFO Net-users also include many dedicated ufologists, respected authors, researchers, investigators and interested 'lurkers' who, like me, have discovered its usefulness in moving important, UFO-related information around the planet with exceptional speed. What follows are posts from Rich Boylan to Don Allen about Roswell, (on the FIDO-UFO conference), and a response:

Don: Jesse Marcel, Jr., who saw Roswell saucer debris that his father, Roswell Army Air Corps Base officer retrieved from the UFO crash site, made a further startling revelation during an address in Helena, MT on April 13, 1995.

He told of in 1991 getting a call from Dick D'Amato, National and International Security Specialist for Senator Harry Byrd of the Senate Intelligence Committee, inviting Jesse Marcel Jr. to Washington for an interview. However, Dick D'Amato identified himself as "from the National Security Council" (NSC). D'Amato invited Jesse to the Capitol, and then insisted that they meet in a "secure room". Jesse protested that he wasn't going to say anything he hadn't said before, but Dick D'Amato still insisted, saying "I might say something to you." He did.

D'Amato acknowledged to Jesse that there was a crash and aliens were aboard, the first time Jesse Jr. had ever heard anyone in the government acknowledge the crash. D'Amato also wanted Jesse to describe everything that he saw *and felt* that evening (shown the crash debris by his father in July, 1947). D'Amato also wanted to know how the knowledge of the existence of aliens has affected him personally since the night he saw the debris. Jesse Jr. told him that it had affected him profoundly, knowing that we are not alone in the universe, and that he has become interested in cosmology.

```
From: sheppard.gordon@moondog.com (SHEPPARD GORDON)
Newsgroups: alt.paranet.ufo
Subject: Re: logic is getting kick
Message-ID: <8AF8555.04EB004B43.uuout@moondog.com>
Date: Sun, 20 Aug 95 22:45:00 -0500
Organization: MoonDog BBS, Brooklyn, NY (718) 692-2498

In a message dated 08/20/95, DEAN ADAMS wrote:

> Gene Huff <gufon@ix.netcom.com> wrote:
> in recent weeks and months things have changed.

 DA> Thats right, lately you have been posting almost nothing but all
 DA> sorts of really pathetic flames.

It sure beats discussing gaping holes in the UFO story he and Bob
"convicted felon" Lazar have been selling to the public.

  Salut!

 -> Alice4Mac 2.4.4 E QWK Eval:05Nov94
Origin: " Don Allen, Moderator " = " Eternal moron, laddo' "
```

When Jesse asked D'Amato, "Where do you think the wreckage is?", D'Amato replied "We don't know." [The National Security Council doesn't know where the Roswell saucer is hidden!!!]

According to D'Amato, he felt that the information should be released. But an incredibly powerful "black arm" of the government *has been keeping it a secret, and enormous sums of money are being spent _illegally_.* The NSC *is trying to find out _who these people are_ and *why* they are keeping it secret.*

There you have it, from Dr. Jesse Marcel, Jr., M.D., for public attribution.

– Rich Boylan

That same evening, I was speaking with Graham Birdsall and I asked if he had ever heard of this claim – it was news to him.

As he was due to telephone Stanton Friedman the following day concerning the 'Santilli affair', I suggested that Stanton might be interested in hearing about this new information.

The following evening, Graham confirmed he had mentioned this to Stanton and was somewhat taken aback to hear Stanton confirm that not only had he heard of this meeting, he was there! There was one other un–named person also present. Stanton was very surprised that Dr. Marcel Jr. had released the name of Mr. D'Amato and said that D'Amato had indicated that he would not confirm this meeting ever took place.

On a separate note, I had just been led to understand that significant events had taken place in recent years and were taking place (particularly so at present), to bring to an end the cover–up of fundamental information pertaining to the UFO phenomenon. These events apparently include discussions on the question of immunity from prosecution. All very interesting and certainly worth noting, I thought. And then . . .

Graham advised me that he had just been speaking to Timothy Good and had mentioned this meeting to him. Tim was also very surprised to hear of this. For the last few years, both in Washington and in London, Tim had met with Dick D'Amato in confidence and Tim confirmed the essence of what was being alluded to.

Tim states that the Senator is Robert Byrd, not Harry, and that D'Amato has no formal, known connection with the National Security Council. D'Amato is apparently the Staffer for Council for the International and National Security Policies Committee on Appropriations, U.S. Senate. (Tim was introduced to D'Amato by Whitley Strieber and I believe these events are what are being hinted at by Strieber's comments concerning his latest book, "Breakthrough".)

Again, Tim did not expect to hear D'Amato publicly identified and said that some of the content of his next book refers to these meetings and their implications, but that he had not identified D'Amato. As this information was now in the public domain, he would consequently be doing so.

So, there you go. There's unquestionably some substance to all of this.

And just when we were all saying there was nothing happening in UFOlogy these days.

–James

Frankly, instead of getting closer to the truth I've become increasingly puzzled, by all of this. The strangeness, the inexplicable experiences, the seemingly deliberate suppression of UFO information by some governments, the openness of others and the amazing amount of time spent by a small number of Net posters debunking and flaming other posters.

Given my own until recently, repressed memories, the experiences of others, inexplicable video footage of UFOs buzzing around Mexican National Day airforce displays, the 'Roswell Autopsy' footage, and the mounting mass of evidence, why is it that I try and maintain a neutral approach to ufology? Much of it has to do with being curious – curious and, recently, cautious. Too often in years gone by I'd hear a story that was outrageous in the extreme and I'd take it, run with it and spread it about – only to have it messily explode in my face.

So, here you have a couple of thousand words as a setup for future UFO columns. I unfortunately don't yet have any hard and fast answers to any of this. Every few months messages come down the wires about "Big UFO Annoucements Coming Soon!" The announcements never appear. Currently '60 Minutes' and the Science Section of 'The New York

Times' are being touted to make public "the Big Story before the end of September '95."

For those who feel inclined to risk becoming hooked, here are some newsgroups, conferences and www sites you may want to lurk in, or hit:

alt.alien.visitors
alt.conspiracy.area51
alt.para.abdc
alt.para.skep
alt.para.ufo
alt.ufo.reports
Fido-bama
Fido-ufo
Fido-metaufo
Nanet-ufo,

and any of the MUFON conferences available via FidoNet and the following http sites:

http://edcwww.cr.usgs.gov/dclass/dclass.html
http://erau.db.erau.edu:80/~elston/IUFOG/
http://ernie.bgsu.edu/~jzawodn/ufo/
http://ftp.rutgers.edu/ufo.html
http://orion.adp.wisc.edu
http://valley.interact.nl/av/kiosk/sse/home.html
http://www.aloha.com:80/~k/ufo/ufo.html
http://www.awpi.com/IntelWeb/index.html
http://www.cais.com/npacheco/ute.html
http://www.cais.com/strangemag/home.html
http://www.cris.com/~psyspy/area51
http://www.ee.umanitoba.ca/~laurent/Disks/ORTK/ortk.html
http://www.interaccess.com/users/newman/index.html
http://www.mindspring.com/~anson/gs-index.html
http://www.paragon.co.uk/paragon/rosindex.html
http://www.protree.com/KeelyNet/
http://www.protree.com/pt-ufo/
http://www.protree.com/vjentpr/rfilmimg.html
http://www.protree.com/vjentpr/rflming2.html
http://www.protree.com/vjentpr/ufos.html
http://metro.turnpike.net/David/
http://www.webcom.com/~conspire
http://www.westnet.com/~teack/ufo.html

The link between UFOs and the New Mexico incidents is further supported by the alleged discoveries of carcasses with broken legs and visible clamp marks, indicating to some investigators that the animals are being airlifted to another place where they are mutilated, and then returned to the spot where they were found. This belief is further supported by two additional reports - one of a case in which the cow's horn was sticking in the ground as if the animal had been dropped there; the other of a steer found in a tree five feet above the ground. [pg. 104] - from 'The UFO Coverup', Lawrence Fawcett and Barry J. Greenwood, 1992.

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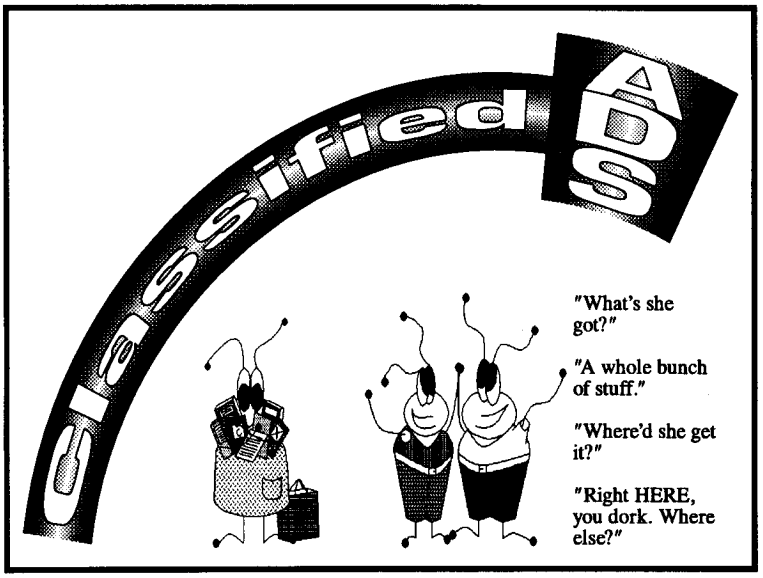

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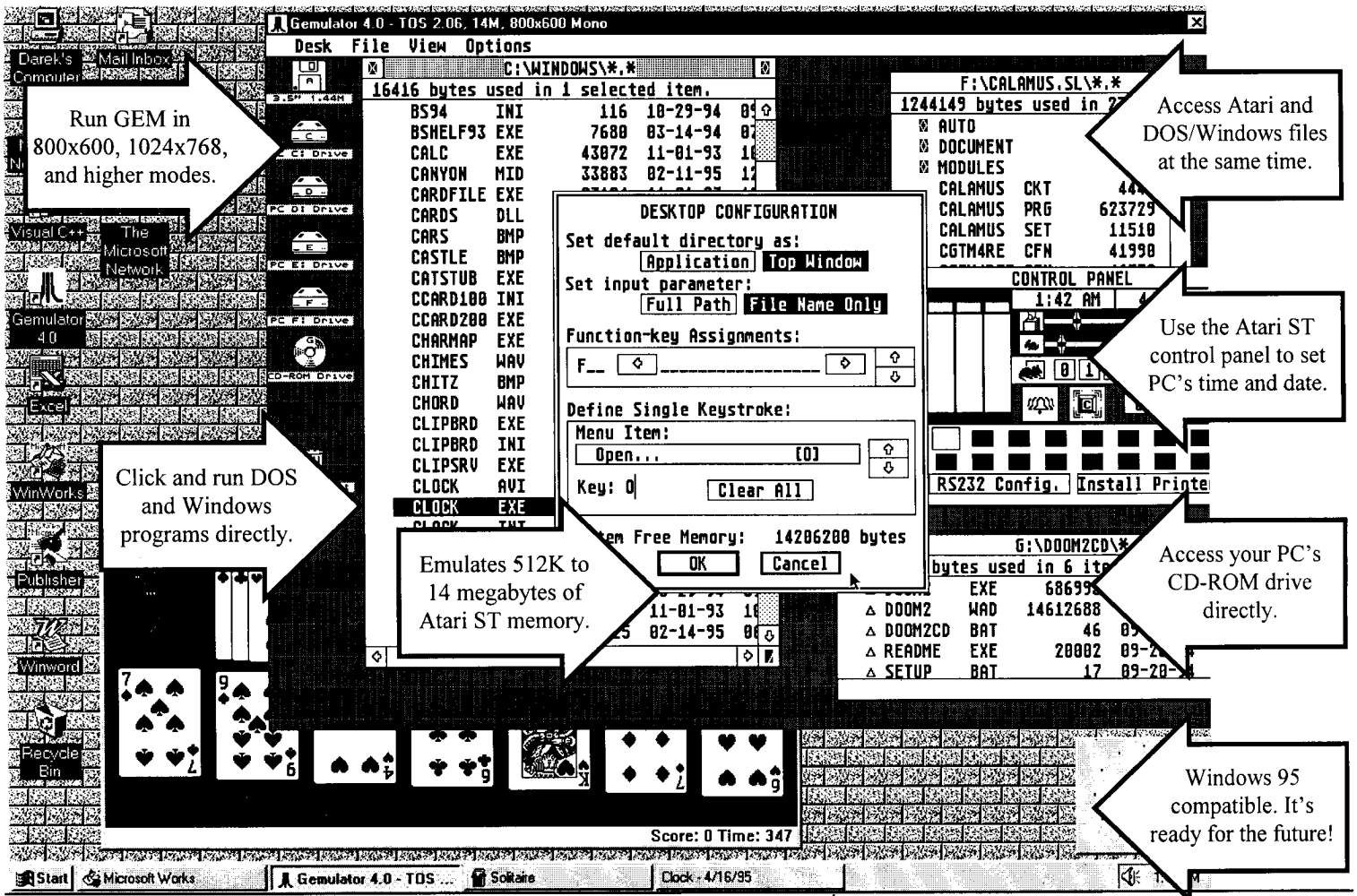

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